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THE STUDY OF MUSIC IN THE AMERICAN COLLEGE

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BY

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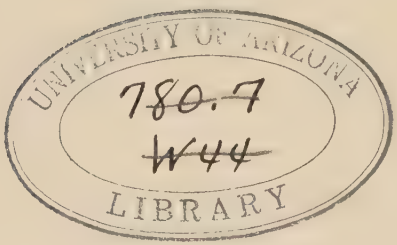

To
My Friend and Colleague
Arthur Ware Locke

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THE STUDY OF MUSIC IN THE AMERICAN COLLEGE

I

THIS book must begin, as have others before it, by repeating much that has already been said. There has been, in recent years, no lack of incisive and earnest speaking and writing about music in the American college and university. Very few individuals who have any part whatever in the councils of American schools can escape knowing that there has been, and still is, much pleading for the development of music courses in academic curricula, and, at the same time, no little hesitancy on the part of colleges in admitting such studies to full academic standing. One may find, if he wishes to look for it, a very considerable literature of argument and proposal grown up around this question.

The upshot of much of this discussion may briefly be summarized. Music is only one of the recent newcomers to the academic family whose presence there has been both challenged and championed with vigor. The plastic arts have been in the same case; not long since it was modern languages. The so-called social sciences made headway slowly against conservative opinion. There are rumors, now, of a campaign for æsthetic dancing and eurythmics. In all these cases there have been controversies, and the reasons for them are not far to seek.

There are but the customary twenty-four hours in the four years of academic days. New subjects crowd old ones and, legitimately, they should be scrutinized as to their fitness to supplant those already in good standing. This is so reasonable a ground for conservatism that the wonder is, not that the new subjects make their way so slowly, but that changes should take place as fast as they do in American colleges. Compare the representative curriculum of thirty years ago with that of the present. . . . .

Much patient and some impatient pleading has been directed at academic faculties in behalf of music and the tone of much of it implies a conception of college teachers as individuals almost insensible to the claims of art upon intelligence and feeling. We have been exhorted to avoid the possibility of making students too exclusively intellectual — as though the undergraduate had not developed his own defense-mechanism against this danger! We have been instructed to remember the need of emotional development in the young, with an implied, if not expressed, argument that the life of feeling and sensibility is to be awakened and purged by art alone. And the morass of indeterminate values into which academic instruction in emotion might lead has been more apparent to the academic bodies addressed by these arguments than to the framers of them. Those who most completely represent the attitude of artistic insensibility, against whom the weight of this argument is launched, are naturally the last to be convinced by it. With no experience of

art and no insight into artistic values is rarely to be found such open-mindedness as will permit these persuasions to take root. Much of this firing, moreover, has been at shadows. There is something veritably "academic" in a conception of academic bodies as a class in which each of the members is so absorbed by his own subject that the rest of the world has lost its meaning.

If academic faculties have been slow to admit music study to the undergraduate curriculum, the reason does not lie wholly in their obdurate conservatism. The advocate of a wider and unrestricted admission of music courses brings forth a goodly number of reasons for his enthusiasm which are intrinsically spurious and have convinced no one. The literature of argument on this subject is found to admit, generally speaking, of a division into two classes. There is a type of argument that may be called "disciplinary" and another that is "inspirational." But reputable as are both discipline and inspiration in academic communities, they seem — and perhaps we may discover why — not to have been the only recommendations that college faculties have considered in their deliberations about music. We should do well to look closely at these two types of argument.

The disciplinary argument dwells much upon the difficulty of certain aspects of music study. There can, certainly, be no doubt that such subjects as harmony, counterpoint, canon, and fugue are difficult for even the most gifted students. As for executive

technic on any instrument of artistic standing or of the voice, not talent, nor industry, but utter devotion is the price one must gladly pay for anything more than mediocre attainment. But all this is beside the point. A thing may be exceedingly difficult to do and still be not in the least worth doing. This befuddling of ends and means is not unique in music study. On the word of Sir Arthur Quiller-Couch we have it that the teaching of English in English schools has suffered the same confusions.

"I think," he writes, (On the Art of Reading, p. 112) "it was of true scholarly desire to vindicate English Literature from the charge of being 'too easy,' that — as their studies advanced — they laid more stress on Middle English and Old English writings than on what our nations of England and Scotland have written since they learned to write. I dare to think also that we may attribute to this dread of 'easiness' their practice of cumbering simple texts with philological notes; on which, rather than on the text, we unhappy students were carefully examined."

It is this "dread of easiness," this desire to "vindicate" the study of music that has prompted the disciplinary argument. Now, no informed person in his right mind will deny the value — the purely musical value, without regard to whether it is "hard" or not — of the study of musical theory. This branch, or side, of the art is even more essential to music than are "philological notes" to the understanding of many of the literary texts to which they are so voluminously supplied. But let us suppose, for a mo-

ment, the most pedantic of "note" makers and the most meticulous of examiners on these notes surprised suddenly with a naïve query as to the why of them. It is possible that so dessicated an individual might have to orient himself to so simple-minded a question. He would, however, ultimately grope his way back to the text itself as the primary end served by these elucidations. So is it, also, with the discipline and information, and all that goes to make an enlightened musical understanding.

If, indeed, to make music a "hard" study were the passport into academic association with Greek and Latin, science and mathematics, there are possibilities as yet apparently unthought of by its advocates. There are the stages of the development of medieval counterpoint, the intricacies of modal harmony, the interaction of secular and ecclesiastical influences in the church and the popular music of the fifteenth and sixteenth centuries. It is as possible to annotate, elucidate, refer to past, present, and future "influences" and "movements," nearly every measure of Beethoven, as to do the same for the lines of Shakespeare. We might have an innocent mazurka of Chopin, printed after the manner of many a folk poem, with footnotes piling up under the lines of the music and crowding them to a single space at the top of each page. And what formidable examinations might be compiled from this exegesis!

Ridiculous, certainly. But submitted as a legitimate possibility if one seeks merely to make music "hard" or "disciplinary" or "informative." Of

course, the objection to such a procedure is not that scholarship and sound training are overrated, but that the cart is before the horse. The cart, in the present case, is laden with one of the richest treasures of the human mind, an art to the condition of which all the other arts strive; but, by hitching in the wrong place the means by which that art is conveyed through the senses to the informing mind, we are in danger of running the whole subject into a quagmire of prohibitive difficulties.

Precisely this danger has been realized by certain advocates of music study in the college and they have chosen to stress the inspirational and emotional awakening that may (or may not!) result from an acquaintance with good music. "Here is music," runs the inspirational thesis, "one of the great arts, the most social of them all, and the one to which man, through song, is the most naturally drawn. A major interest of human beings, persistent and revered from earliest recorded times, an activity which has built up a vast literature into which masters have poured riches, the direct language of the emotions which has 'softened men of iron mold' and given them 'virtues not their own,' an art which can 'make bad good, and good convert to ill.'" "Shall we," comes the peroration to this climax, "shall we provide no means for bringing American students into touch with this great influence?"

One of the sanest and least rhapsodic variants of the inspirational argument is ably set out by Professor Dickinson in his "Music and the Higher Ed-

ucation." This book is at once a special plea for music in academic curricula and a study of the æsthetic needs of students. Professor Dickinson also points out the responsibility of the college to the whole cause of artistic culture. He shakes the same bough as Sir Arthur Quiller-Couch and complains that literature is often "treated" without reference to its emotional content. "There is no plainer illustration," he writes, "of the tendency to sacrifice the inculcation of spirit to form than the methods of dealing with poetry which have prevailed in many colleges, universities, and secondary schools: the true service of poetry — to arouse the spiritual perception, reveal the fundamentals of life, and quicken the sense of beauty — being ignored in behalf of grammar, philology, metrics, literary and historical allusions — things that can be made the subjects of examination."

"But," he continues, "a complete education includes the nurture of the intuitive powers, the culture of the instincts which spring to meet those spiritual communications which cannot be analyzed or weighed or measured, cannot even be demonstrated by one who feels them to one who feels them not — intuitive and latent capacities which blend with the active faculties to compose the full life of reason."

Turning Professor Dickinson's argument to our present account we may arrive at some such conclusion as this: education must in some way nourish the spirit by opening to it the things of the spirit — nobility, wisdom, beauty. And this, under certain

conditions, music may hope to do. This is solid ground; but need it be assumed, as many writers appear to assume, that academic faculties need polemic persuasion to these things? It is neither fashionable nor prudent to wear such statements of faith on one's sleeve in faculty meeting, still the chances are that if you scratch a college teacher you will find a fairly responsive person. The other day in a restaurant, in Cambridge, a teacher of mathematics was asked what he considered the chief claim of his subject upon the attention of the average cultivated man. After a moment's reflection he replied that the principal reason for studying mathematics is that thereby the fundamental beauty of the universe is to be perceived. Not a word about industry, engineering, or statistics! Can as much be said for music?

* * * * * *

All these efforts to procure for music study a place in the academic sun have now largely passed into history. Whether it is the result of the "disciplinary" or of the "inspirational" credentials, or of others unsuspected by the advocates of the cause, music has arrived at a position of considerable importance in a large majority of colleges and universities in this country. It is unimportant for us to retrace the steps by which this place has been reached. The present situation no longer calls for propaganda, but it does call for a thoughtful and searching consideration of the most productive ways in which the advantages, so long and so earnestly worked for,

may be used. This is a new problem, as yet hardly realized, much less attacked.

The mere numbers of students and teachers and the magnitude of equipment that are at this moment concerned with the study of music in American colleges and universities are alone sufficient to create an educational problem of great importance. So much effort may, if its aims are clear and constructively directed, make itself felt as a quite distinct force in the artistic culture of this country. We are in the way of producing a special type: the college-bred musician. Already (1921) music is a part of academic education in 232 colleges and universities. The inclusion of music in the scheme of secondary as well as higher education in the United States is one of the significant chapters in the history of music in America. In its Bulletin of 1921, No. 9, the Department of the Interior published a review of the "Present Status of Music Instruction in Colleges and High Schools." From this bulletin one learns just where and, in many cases, just what credit is given toward academic degrees for work in music. Practically all the large universities in the East, most of the important colleges for men and for women, and a large number of smaller colleges give credit for music study in some form.

But what use is being made of this opportunity? What purposes are in the minds of the teachers of the subject? And what chances of success have these purposes under academic conditions? These are the really pertinent questions at present. The Govern-

ment report, already quoted, while it shows that the day for special pleading of the "cause" of music has passed, furnishes melancholy evidence that those who administer courses in music are a long way from a working agreement as to what should be taught and how. At the University of California (Berkeley) "credit toward the degree is given, *there being no limit to the number of hours* that may be so applied." At Leland Stanford, on the other hand, "a maximum of 12 hours out of 120 may be counted toward the Bachelor's degree." At Yale a maximum of 8 hours may be counted. The University of Chicago offers no courses in music, but admits music credits from other institutions (a singular circumstance). The University of Michigan, besides admitting an unspecified number of hours toward the Bachelor's degree, also permits the Government bulletin to state that courses in music may be applied toward the Master's and Doctor's degrees. In Columbia 30 hours in music are permitted out of a minimum of 124 required for graduation. Harvard allows 15 hours. Radcliffe, Smith, Vassar, Mt. Holyoke, and (since the bulletin was issued) Bryn Mawr offer music credits under various conditions.

So much for a hint as to the diversity of conditions under which music study is permitted. But a more striking and more important diversity is to be found in the kinds of courses given.

Harvard, according to the bulletin, gives courses in "Harmony, Counterpoint, Composition, Form and Analysis, Appreciation and History," but does

not recognize any form of applied music as an academic study. Yale offers the same courses, and, out of a maximum of 8 hours that may be counted toward the Bachelor's degree, admits courses in "Sight Singing, Ear-training, Methods, Applied Music, and Instrumentation" . . . Columbia provides courses in Harmony, Counterpoint, and History. The whole list of colleges is long. Without further enumeration the salient differences and agreements as to what constitutes proper academic training in music are made apparent by these few cases that have been detailed. In some colleges full credit is given for many kinds of applied music — piano, organ, violin, orchestral instruments, and voice study. Choir singing and playing in the college band are recognized by academic credit in a few places. Public school methods of music-teaching also appear as an academic study. And besides counting music courses toward the usual academic degrees, some colleges offer special degrees in music, including the Bachelor of Music.

This lack of uniformity is to be found also in standards of teaching. Let one instance suffice for many. A student recently entered an eastern college for postgraduate work. Her university had made her a Bachelor of Music for her work in the prescribed courses leading, in that institution, to this degree. It soon came to light that she could play no instrument, but that she had had very elementary voice-training, a short course in the History of Music, and a course in Public School Methods. No har-

mony, no counterpoint, and not the slightest training in the literature of the subject for which she had received a higher degree!

This disparity in aims and standards in academic courses in music probably has parallels in other subjects. Lack of uniformity is, certainly, not always an unmixed evil. But something more than a mere absence of uniform procedure is shown by the facts that have been brought to light by the Government bulletin, and this same condition is to be observed whenever and wherever the whole issue is discussed by those working in the field. Nothing less than a conception of precisely what can and can not be accomplished in music with the average undergraduate who studies it, is the question here involved. What can such students, with programs of study which include four or five subjects taken simultaneously, accomplish in the theoretical branches of music which are the labor of a lifetime if they are to be mastered? Or, more involved and doubtful question still, under the time restrictions surrounding any one study in an academic program, can such progress in applied music be made, in average cases, to warrant academic recognition? Indeed this question of giving college credit for any kind of applied music is still at issue. We shall look into it later.

* * * * * *

It is not difficult to discover why this confusion in aims has come about. Music was an elaborately de-

veloped professional and amateur study centuries before any attempt was made to bring academic conditions to bear on it. One type of training led to performance, another to composition; not infrequently the two were combined. The professional musician whose culture is representative of the best traditions, has acquired skill and training in a succession of studies which may here be indicated, without implying that one of them begins sharply where the other leaves off or that the sequence is necessarily such as is here given.

1. Rudiments of music. Note values, key signatures, scales, simple chord structures, tempo and expression marks, etc. These matters are usually acquired in childhood.
2. Ear-training. In the best practice ear-training is a part of instruction from the earliest lessons onward and never neglected. It teaches the recognition, by their sounds, of intervals, chords, cadences, and keys.
3. Harmony—which, again, may well be begun with the childhood lessons. The science of tone relations, ordinarily understood as chord structure and sequence.
4. Counterpoint — without question the real beginning of musical understanding, and a subject which includes all that has gone before and gives it its *raison d'être*. The science of combining melodic lines.

5. Canon and Fugue. Special applications of the principles of counterpoint, looking toward a free mastery of those principles.
6. Composition — "playing the sedulous ape" to the best models of musical literature in the attempt to know *how* if not *what* to write.
7. Instrumentation — exploring the media of expression in tone from the single instrument to the great modern orchestra.

Add to these studies the constant labor involved in learning to play an instrument or to sing and, what is not less exacting or important, an acquaintance with the products of the past and present which make the art what it is, and you have the full labor of youth and early maturity, if indeed, not a whole lifetime. And it is this that has been brought into the university, where, for four years, a student may give but a part of his time to any one subject.

Obviously this scheme of study is out of place anywhere but in a professional school. It is in the conservatory, if anywhere, that this program may be carried out. But the liberal college is not a professional training school. Its avowed function is to do two things: namely, to acquaint students with the "best thought" in as many fields as possible, and to lay foundations for specializing and professional study later. In entering the college curriculum music has attempted to carry over the scheme and methods of specialized, professional training. With the result that in those places where the entire program

appears in the curriculum either the subject must, of necessity, be given a greatly disproportionate amount of time or else the scheme exists merely on paper.

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Meanwhile, what about the non-professional student? What musical culture has the college of liberal arts, whose chief business is to be non-professional, to offer its average student? If music is a subject alien or forbidding to the majority whose interests are not professional, why is it taught at all in college? If special gifts and special purposes are requisite to a profitable study of it, it belongs in a special school. In a word, have the music courses in a liberal college a function to be distinguished from the function of a conservatory? Is there in music a kind of discipline, a kind of information, and, above all, a possibility of opening up a kind of experience, which harmonize with the avowed purpose of liberal academic education? Is music, in the sense of the word maintained by such education, cultural?

This is the question upon which all others depend. The defense of music's right to academic standing really rests upon a demonstration of what music has to offer that is comparable with accepted academic traditions. But, what is more important, now that music is so widely accepted as an academic study, its right to remain in the curriculum depends also upon the value of what it has to offer as a non-professional study, which is in no sense the same as saying that none of the concerns of the professional student are

in place in a scheme of study aimed, principally, at non-professional culture. But it does say that there is an obligatory difference of emphasis and that the ends in view are something other than a few steps on the way that leads to professionalism.

It is with the purpose of examining this precise field of academic music study that the present inquiry is undertaken. Academic conditions of study and the talents and aptitudes of the average student for whom such study is designed have shaped special means and ends in almost all subjects of study. What has music to offer under these conditions and how shall it be presented?

MUSIC AND THE EDUCATED MAN

II

WE may no longer speak of the educated man as though he were a well-defined type. There are nearly as many kinds of education as there are men and among these kinds there are few common bonds. One may arrive at something that, at present, passes for education by devious routes, and the result of much recent debate leads one to believe that no one set of prescribed (or proscribed) studies is unfailing. Agricultural colleges, business colleges, secretarial colleges — all these special schools represent sorting-out processes; each man according to his gifts and purposes. But, in the midst of this almost daily multiplying of special educations and professional schools, there persists the ideal, if not the reality, of an education for general culture, though it will always be one of the glories of a democratic society that the education of a gentleman is not obligatory upon any one who does not want it.

The discovery of a natural law of education is yet to be made. A Kepler or a Copernicus may some day resolve a unified and basic principle out of our diverse schemes for raising up educated men and women. We shall then know precisely what education is and how it may be arrived at without indirection. We shall, haply, be spared the labor of building elaborate educational aqueducts when we know

by what natural law culture and discipline and social understanding may be made to rise to the level of their highest source.

For the present, we discern among all the divergent types of educated men and the many projects for training them, two dominant purposes in education. One of these is the fitting of a man for the world he lives in, making him as decent, capable, high-minded a member of the industrial and social unit to which he belongs as may be. The other purpose — to some minds, closely linked with the first — deals with the inner man, with his mind's life and with his citizenship in the world of thought and feeling.

The first of these kinds of education takes into account the problem of earning a living, of having a part in the government of oneself and of one's fellows, and of understanding something of the sources and springs of social action. With almost negligible exceptions, every man has need of this kind of education. The other type of education seems, perversely enough, to assume a kind of Arcadia of the mind, where physical exigencies arrange themselves and social adjustments are automatic. It aims to discover for its students another world than that of external necessity. We commonly call it "culture," "the development of taste," a knowledge of the "best thought" or of the "permanent satisfactions." But, call it what you will, there is a whole body of interests which promote only indirectly, if at all, the physical well-being and political advantage of the indi-

vidual. Our industrial development and our world of warring patriotisms would, without doubt, have reached their present perfection had Giotto never built a tower or Heine sung a line.

This type of education is designed for those who are chiefly interested in things of the mind for their own sakes—things which, if sought at all, are sought disinterestedly. For such a man life is more than a recurring cycle of physical exactions. Among the many types of educated man this is the one of interest to us here, which is not tantamount to saying that one subject or group of subjects is specifically the proper interest of this type and of no others; at least the selection is no more exclusive than the practice of the schools. No one education can attempt to compass the interests of all education and, of necessity, cultural education limits itself to an effort to create in its students an enthusiasm for the currents of thought and the forms of expression which have been the persistent concerns of human society. This means, fundamentally, philosophy, religion, history, science, and art. And, as a key to unlocking the stores in which these things lie, language studies. Such an education presumes that the accumulated wisdom of the race and the ways in which men have expressed their experience are of value to any individual who is seeking wisdom for himself and who examines the worth of his own experience.

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These considerations are almost self-evident; they

barely escape being truisms. Yet it seems desirable that they be restated in any discussion of the place of music in the education of the cultured man because music has not been understood, in many such discussions, for what it primarily is: a human document in which wisdom and experience are concealed under the forms of beauty. It is a record, music, a record of man's achievement in escaping the limitation of the definite. If music were what it seems by many evidences to be — merely a polite accomplishment or a mildly stimulating pastime for those who like that sort of thing — there would be no more reason for proposing it as a university study than for urging a course in stamp-collecting or salad-making. But music — purposefully ordered sounds in rhythmic relation, "the art of thinking in tones" — has an importance in the history of human culture that is comparable with that of poetry. Present everywhere in primitive society, it develops a language with infinite mutations. It takes, universally, a character from the nature of those who produce it. It becomes complex and developed in stable societies, it becomes fitful or reticent in revolution, it takes on manners and styles, and, finally, it seems to decay and wither with decadent influences, only to start out with new vitality in unsuspected places. Quite like a history of literature, all this. Because both music and literature are records, human documents in which the history of thought and of feeling is to be read.[1]

[1]Romain Rolland discusses at some length the place of music in general history in the Introduction to his *Musiciens d'Autrefois*.

But not duplicates of one another; they are not interchangeable records; they are, rather, supplementary. Music makes one, a special, contribution to the complete story of society's development. Let a few instances serve here for many. Consider the history of the Christian church. Great movements, recorded in dogmas and schisms, are one part of the account. The intimate revelations of St. Augustine and St. Francis, of Sir Thomas Browne and of Swedenborg, and of a host of others, tell another part of the story. And the music of the church, such as the Gregorian chant, the great choral works of the Renaissance, and the chorales of Luther and of his contemporaries — this music helps to complete our knowledge of what was going forward in the minds and hearts of men. It supplies an insight which is the more highly considered by those who best know it. Separate sources, these three, but supplementary, and all of them important.

Or would you look intimately upon the life of those who surrounded Louis XIV, you cannot neglect the music which filled their days and nights. It was this flippant, empty, graceful, decorous music, of infinite charm and little else, to which society listened. They listened because this music spoke to them of themselves. Examine the music of Couperin and Rameau and then turn to Bach, who was thirty years old when Louis died. The earnestness, the painstaking thoroughness, the austerity of Louis' German neighbors are apparent in nearly every page of Bach. In the same way one may watch the Ital-

ianization of polite Europe in the eighteenth century if he will follow the course of Italian opera and all its products as it overwhelmed native taste and genius in France, England, Germany, and Russia. One may find, too, individual musicians who epitomize their age. Beethoven is such a man, whose life and artistic product reflect and summarize the great social movements of the late eighteenth and early nineteenth centuries. And Richard Wagner, expansive, philosophically pretentious, the contriver of elaborately labored passions and the exponent of the theory of romantic redemption through love — thoroughly German, thoroughly autocratic, thoroughly nineteenth century.

When, in the cultural study of music, means are available for actually hearing some examples of conspicuous moments in the development of the art, it is as though a living voice spoke out of the past. We may more nearly awaken the voice of the past through music than by any other means. The song of the past brings us especially near to a realization of the living people who sang it. And song, folk song especially, is, in many details, as vividly characteristic as is speech. Quite apart from their poetic texts, folk songs are richly valuable historical documents. These melodies, rightly heard, are racial autobiographies.[1] So characteristic are most folk songs, that did no other records of a people survive

[1] "A people's music so accurately represents its temperamental qualities that, if there were any doubt about a race's character, the music they favor would solve it." C. H. H. Parry, *The Art of Music*, Vol. I.

than their songs, we should be able to judge very accurately of that people's nature. But, of course, folk songs have another value than the historical; they are, the vast majority of them, objects of great beauty, and "beauté n'a pas d'âge." By virtue of their beauty they reward the student, whether or not he be bent on historical research.

Folk song has been mentioned here rather than the music of ancient civilization because our knowledge of the actual sound of Greek and Hebrew music is so imperfect. This older music must be imagined largely from accounts of it, and description can give a vivid sense of any other art better than it can communicate the feeling of melody or the effect of an instrumental sound. Yet even the imperfect knowledge that we have of the music of the ancient Greeks and Hebrews is not without value to our understanding of certain details of the natures of these peoples and gives us, as well, a sense of the changing fashions under which unchanging beauty appears.

But to come to a music which we may, under favorable circumstances, hear as it was originally intended, the music of the sixteenth century church, the opera of the next and of succeeding centuries, which has steadily kept the emphasis of composers' minds diverted from the church, or to the magnificent pages of Bach and Handel, or to the classic period of perruque and powder, on to the nineteenth century with its romanticism — in all this there is provided, for those who can rightly hear it, a record that speaks as no printed page can ever speak of the

temper and mental habits of an evolving civilization. We are here in touch with a source of information about society, valuable because characteristic at each moment in its development. And at the same time we shall find an experience of what has been prized and cultivated because it was expressive and beautiful. Avenues of understanding and of delight will be opened up by the nature itself of the subject.

For it would be as absurd to propose the historical advantage as the chief reason for studying the development of music as to urge the study of literature solely for that reason. To be ignorant of music is to lose much more than historical data. Like literature, music is a record; it is, besides, an important something else. A folk song, a chorale, a symphony have in them, for those who understand, extraordinarily fertile possibilities of experience. There is here a truth that, probably, cannot be fully explained except to those who already know. The most that may be said to those who do not know is to be said by means of analogy. A line of poetry may be moving or it may be dull at once to different minds, so much depends upon taste and inclination, experience and intelligence. But it seems safe to assert that, lying behind the teaching and the study of poetry, is a desire (perhaps no more than a pious hope) that poetry may come to mean something more than specimens of kind and author. For it is of the essence of poetry that it be more than a communication of ideas and facts; it must be beautiful. Beauty is an experience, not an objective fact, and it

is true of most men that the perception of beauty depends upon training and directed effort. Is that not at least one of the assumptions behind all courses in literature and the arts? Grant, if it seems necessary, that information is the first aim of such courses, appreciation must have a close second place in the purposes of those who teach and those who study the arts.

Our analogy with literature is already under heavy strain but let it stretch thus much farther: music, also, is primarily a thing of beauty and to experience the beauty of music most men are in need of some kind of training and direction. That is all that need be said to establish the claim that the study of music makes upon the interests of the educated man. By the same statement, also, is defined the reason why a place may well be made for such study in the academic college.

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But for one condition, inherent in the circumstances of customary musical experience, there would be no more occasion for argumentative discussion of the place of music in cultural education than there is for the place of literature in such education. That condition is the inevitable interposition of a performer between music and the listener. This one circumstance has confused the whole issue. We are, as was pointed out not long ago, in a Homeric age with regard to music. It must be read to us. The result is a curious inversion of values; it is

the performer who is heard, not the music. Unless one has gone beyond the music of much of our customary concert-hall experience, he may quite reasonably think of music as a vehicle for the exercise of individual talents, interesting enough perhaps, but a relatively trivial matter of public entertainment. Music cannot be taken seriously as an important department of education until this confusion is cleared.

Performer and music; they must be set in their true relation to each other, a relation which is cogently stated by Frederick Burton in the introduction to his study of American primitive music.[1] "I have a comparatively languid interest in the person who sits at the pianoforte, or plays the violin, or sings. My attention is centered always on that creation of the imagination which has given the performer his excuse for activity." This, it must be realized, is not belittling the services of the performer. Quite the contrary, it sets him in his true place as a custodian of a great literature from which he draws his dignity. But Mr. Burton's statement puts performance and music in their proper order of interest and importance. Let it once be understood that it is the great body of music that is proposed as a study, a vast literature, with its roots in the society that has produced it, and its refinements the contribution of gifted minds to the common heritage of the race — let music be understood as an uninterrupted current

[1]Frederick R. Burton, *American Primitive Music.*

of characteristic human expression and it will be seen in its true relation to the other humanities.

It is the study of music *as music*, and not as a vehicle of performance, that merits the interest of the educated man. Such a study provides him with illuminating — almost indispensable — records of human thought, and, at the same time, with rich possibilities of artistic experience.

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A study of music such as is suggested here is not a possibility limited to an especially gifted few. The necessary intervention of performers in musical experience has made it seem that music is accessible only to those who have talent for performance. This is ludicrously false. Certainly it must be admitted that some first-hand part in producing music is illuminating, but persons who do not perform are not cut off from musical understanding nor are performers of music always musically competent. The natural gifts requisite for an understanding of music are possessed by most normal men. "Sufficient ear to tell one tune from another, and wit enough to prefer order to incoherence," this is Mr. Hadow's catalogue of prerequisites to the appreciation of music. He states, very simply, all that need be said; for music is at once sensuous material — tune, and its attendant support in chords and its instrumental or vocal medium, and music is intellectual — order, arrangement, development, style. The recognition of melody is not conditional upon ability to perform it nor

does one need to play an instrument to become familiar with its essential possibilities. No more does one need learn to write a symphony in order to follow the organization of such a work.

What is needed is the development of natural gifts. The sense of tune may be primitive in many people, but it is there, and all musical evolution is based upon that primitive sense. To step from a folk tune to an aria is not removing from familiar to foreign ground; rather to cultivated ground. And similarly, from folk song to symphony is but a development of the primitive sense of proportion and design. With a little direction and with proper facilities for hearing, a study of music is possible which will train these inherent capacities and make accessible a great literature. One such method of study will be suggested in the following chapter.

MUSIC STUDY THAT IS NOT PROFESSIONAL

III

THE number of admittedly educated people who know anything about music is small. The number that cares enough to wish to know is smaller. In any miscellaneous group of university graduates, or, more significantly, in the community of instructors in colleges and universities, the assumption holds that music study is somewhat apart in kind from other studies and of little profit to others than a specially gifted few. It is commonly believed that those who study music do so with some sort of public careers in mind or else that they expect to teach music. It has rarely occurred, apparently, to the large majority of educated men that there is anything in music to be studied unless one is trying to play an instrument or to sing.

This is one of the worst results of professionalism. It is professionalism that has made music study abortive and unintelligent even in the conservatories and private studios. In colleges it has confused the issue of any kind of academic recognition. Besides, it has kept the art from a place in the common interests of the majority of educated men. In the first instance, the conservatories which are specifically professional schools, a prevailing urgency to get students ready to perform something has, not infre-

quently, eclipsed the larger purposes of musical understanding and sound training. From these institutions come large numbers of young people who can sing or play somewhat, but who know next to nothing, and care less, about any music that does not furnish them a repertoire. The colleges look upon such training as involving technical discipline so exacting and so essentially mechanical that there is neither time nor legitimate place for it in the academic scheme. And the average cultivated man finds the whole business remote from his interests.

This is a great mistake. It arises from the fact that music must be performed. Performer and performance, the individual and his skill, these draw attention from what is more important than they. Taste and judgment and a knowledge of the "best thought" in music are fostered indirectly, if at all. I recall, frequently with resentment, that in company with my fellow students, I came nightly from the concert-halls and daily from labors and lessons, my head filled with sensational reputations and with problems of technic. Poor stuff on which to nourish musical intelligence. That great reputations, deservedly achieved, and technical problems should have a large place in the preoccupations of the music student, goes — or should go, without saying. The great interpreter has a "priest-like task": he is the custodian of an inspiration greater than his own. As for technic, "Kein Künstler ist von Himmel gefallen." But what ends are served by great performance and great skill?

Is music, which gives the performer his excuse for being and which makes such exactions on finely sharpened skill, worth all the pains it costs? Or are performance and technic sufficient ends in themselves? These are the alternatives between which one must decide as he surveys the vast undertaking that music and concert-giving represent in our society. The music schools, the orchestras, operas, advertising, manufacturing, to say nothing of private teaching, the individual careers, the transcontinental and transhemispherical journeyings-about of artists and organizations, all in the name of music, represent a very respectable outlay of energy, business acumen, and money. This is going on around us in the same world that has developed automobiles and chewing gum and the radio. The same society is paying for both these kinds of enterprises. Obviously both satisfy some kind of demand. Obviously, too, the demands in the two cases are not very different in kind. We are insatiable for diversion, for sensation, for amusement. Concerts and opera divert and entertain; so do automobiles and chewing gum. And that, if you please, is all there is to it. Of course advertising has subtle ways of making us think that some kinds of diversion and entertainment are serious business — the automobile is a "necessity of modern life," and chewing gum "aids digestion." Similarly, we ourselves, or the press agents, have encouraged the sentiment that we shall, in some indefinable way, be more contented and happy if we have heard Galli-Curci or Heifetz or have sat under the

awesome gilding of the Metropolitan Opera House.

And music study, in the minds of no small number of people, is chiefly concerned with training individuals to supply this demand. Professionalism.

But, there is another kind of music study, one that is concerned with the evolution of a great art. There is a non-professional study aiming at enjoyment and understanding, to which performance and professionalism are incidental.

Begin with childhood. There can be no sane reason why children should be headed toward professionalism, no reason except that teachers know no other way, and parents are not wise. The wrecking of musical education begins, commonly, with the first lessons. In the name of music, which should be a pleasure and should be linked with the unfolding curiosity and activity of childhood, children are, in the vast majority of cases, set down at a piano. Lessons and practice are struggles with awkward fingers and annoying pieces of ivory, with clefs and notes, and with endless, monotonous counting. In the process, children, naturally active and gregarious, are isolated and kept unnaturally quiet. If there is any fringe of attention left over for the music involved, it is invited to attach itself to abstract exercises and scales and to occasional fragments of manufactured melody. These are not beautiful by any standard and they have no relation to the other interests of children. Painful and stupid. The cruelest aspect of professionalism. Undoubtedly disciplinary values are involved somewhere in the pro-

cess and sometimes what is called a "foundation" is laid. Some children are more docile than others and some parents successful in enforcing the routine. A number of good musicians do survive; the others are given up as hopeless. Frequently, even, one hears elders lament (at a safe vantage of years and independence) that they were not "kept at their practice."

Fortunately the natures both of children and of music conspire to defeat this scheme. Children are not slow to find their own defences against a kind of task that keeps them shut up away from their fellows and seems to lead nowhere but to painful exhibitions before anxious parents. As for music, this process of "music lessons" is a travesty. All the artificial, mechanical, sophisticated, specialized ways and means of producing music are given precedence over music itself. It happens that the piano is the instrument of chief offence, largely because it is accessible and because it is less painful in amateur hands than some other instruments. Not only does the piano offend against children, it offends against the proper conception of music. It cultivates an unconscious feeling that all music is piano music. Which is a capital mistake. Music is much older and more permanent than the piano and music is also an infinitely more natural, universal thing than the piano. The piano is a means for getting at some music — a highly specialized music, and as such, since this music is a great treasure of musical literature, the piano is rightly to be respected and studied. But the piano

and its music must not be permitted to usurp the whole kingdom. It is thinkable that one may care passionately for music and care not a fig for the piano nor wish to practice scales on it. Such individuals are not uncommon. It is not alone the activity and gregariousness of children that wreck the purpose of "music lessons," it is the musical instinct as well. Practicing on the piano is not necessarily learning music; frequently it is destroying music.

If a vat of boiling oil were prepared for all those who propose giving piano lessons to children under ten years old neither children nor their musical education nor the piano would suffer. For there would still be enough to do to keep everyone busy and the piano would not lack performers. Destroy the piano as far as children under ten are concerned and see what is left. "When the half gods go, the gods arrive." The human ear, voice, and body are left! These are the three means of enjoying and producing music that lie nearest the mind and feelings.

It seems strange that there should be reason, in a discussion of musical education, to say that the ear is an important factor in any musical development. But a glance at the hundred and one kinds of "First Steps for Young Musicians" will reveal the almost total neglect into which the ear has fallen in the schemes for training the young musician. The fact that the eye and hand need training for the tasks that lie before them is generally recognized. But the ear is assumed, somehow, to be endowed by nature with a capacity for apprehending distinctions and

differences that appear in their full significance to the teacher.

It is the voice — nature's one musical instrument — that suggests the avenue through which children may reach music, and music, children. They are exceptional children who cannot carry a tune; most children sing easily and with pleasure. One atom of conviction that music is more important than performance is all that is needed as a basis for a system of music-training for children which would be concerned with song and with very little except song. The problem is not "how," but "what." What shall children sing? Must they be confined to "children's" songs, which are, too often, artificially manufactured musical inanities?

Fortunately there is a great literature of music, the very fountainhead of all music, ready and waiting for children. It is a literature that children take to with avidity like that of fish to their natural environment. For this literature is, in many of its aspects, childlike. I refer to folk song, a vast treasury of childlike song to which discrete additions may be made by those who are wise enough to do so.

And finally, the human body has in it the key to the fundamental secret of musical expression, rhythm. Children dance and sing dancing-games with less than a little urging and in these spontaneous actions they may come to realize the expressiveness of rythmic patterns.

The ideal music lessons for young children would be given in classes where the gregarious play spirit is

not suppressed. The ideal results would be an acquaintance with large numbers of songs and other melodies and with distinctions of pitch, rythmic suggestions, and instrumental character. Learning these songs and melodies is comparable to learning the legends and fairy lore and the great tales that make the background of literary understanding. Children, so trained, would know *music,* not how to play a few pieces. They might, meanwhile, learn to read and recognize melodies. But playing the piano, or any other instrument, belongs — except, perhaps, in the case of precocious genius — to a period when such an undertaking may be understood as a means of getting at music and not as an end in itself.

Music cannot, of course, get on without its professionals. Who should and who should not undertake musical professionalism? When should the decision be made? What training should be prescribed? These are obscure questions that get themselves settled in a rough and ready fashion some time during the second decade of life. Nature's methods are wastefully prodigal and it is perhaps inevitable that hopes and labor should be spent, without profit, by a vast number of students in the process of bringing about the successful development of a few great artists. Abundant as are the evidences that only a very few students have the gifts for a professional career our musical education is still largely shaped toward professional ends. Unless one is studying an instrument or the voice he is not, generally speaking, studying music at all. The fault in this condi-

tion of things is not that too many students are given instrumental or vocal lessons but that they are given little or nothing else. There is, without the least shadow of question, a great value in knowing something of the technic of playing or singing; no one who seeks insight into the problems of art, however superficially, should be a stranger to the media of art considered in their technical aspect. Let us not deter a single person from instrumental or vocal lessons however painful the immediate result. But we must take strenuous measures to see that students get something more than such lessons. However gifted he may be, no student in the course of the most inspired and inspiring lessons can learn to perform more than a very small part of the whole of musical literature. He may perform a very considerable fraction of the music available to his particular instrument and still be uninformed musically. The world is full of such performers.

Admitting that professionalism is indispensable in art, it must also be admitted that musical education has not infrequently been made abortive and sterile by a too exclusive application of the specialist's methods. For one instance, the preoccupation with playing and singing has discouraged and disgusted (none too soon, probably) a large number of students who might otherwise have come to a fruitful understanding of the art. And, for another instance, music has come to seem a relatively small and unimportant matter of singing and playing. Progress in music has been synonymous with pro-

gress in performance, and musical enjoyment has come to mean the admiration of feats of technical skill. But what is more serious than either of these two offences, acquaintance with music has become cramped and limited. We come to know only the music that makes suitable teaching material or that some performer elects to use in public concert. The range of such music is small and only too often of a kind that, upon familiarity, breeds boredom, if not contempt.

At its point of greatest weakness the prevailing scheme of musical education suggests the first step toward constructing a better scheme. The professionalism that has shaped the ends toward which so much of musical instruction is directed — the getting ready for performance — has resulted in a small and constrained idea of the wealth and range and interest of the great body of musical literature. The real problem in musical education is to get this literature known. The professional student is surely wasting no time in learning the literature he hopes to represent. And an intimate knowledge of this literature is possible to those who have not even a rudimentary talent for singing and playing. This fact needs to be understood and to be acted upon by those who teach music to young people in their teens or to college undergraduates. It is quite as possible for an intelligent person to know music without performing it as for the same kind of person to know poetry without writing it.

The methods and the ends of study are much the

same in the cases of music and literature. Some knowledge of the printed symbols in both arts is important. In the case of literature this knowledge of the symbols — the printed language — is acquired either of necessity or, if one study a foreign tongue, as a matter of accepted condition to even the first steps in that language. This is not the place to undertake a discussion of what a "reading knowledge" of music implies, nor of how it is best acquired. Sufficient, here, is the observation that the printed symbols for music are dead things unless they represent, to the reader of them, actual sounds. It ought to be as possible to hear music as to hear poetry from the printed page. But that is a long story. It is enough to be agreed that a knowledge of notes and their meaning is essential to the study of the subject matter contained in those notes. Such a knowledge is available to students who do not perform as is a reading knowledge of a language to those who do not speak it.

For the rest, the problem is one of information and of taste. First, we should have as many tunes in our heads as they will hold. Quite early we should come to recognize good from bad. For tunes are the primal stuff of music. They are, as was hinted above, the tales and legends of the literature. Tunes take root in the mind easily in youth and, like fairy tales and romances, are their own excuse for being. As have certain tales among the literate, so certain melodies have become common property wherever music is cultivated. With this common property our mu-

sical education may well begin and without it our musical education is ill-founded, however developed it may be in certain details. The great tunes of folk song, of opera, of symphonies, and of other music, may become as familiar to children in their early teens as do, under favorable circumstances, the tales of mythology, of Shakespeare, or of Scott and Dickens. Is it remarkable that, in many instances, mature men and women have little inclination toward good music, considering their early unfamiliarity with it? Unless good tunes have a chance to sink into the consciousness of children, cheap, tawdry ones will have no competition. But with great melodies singing in one's head, poor melodies die of their own weakness. It is a natural law — the survival of the fittest!

Equipped thus with a store of good tunes the student may go on to intellectual matters. From folk song to symphony there is a development not unlike that from hut to cathedral. In both cases the intelligence, prompted by impulses that are primarily emotional, has worked out new ways for realizing its own conceptions. It is not uncommonly believed that music is a rhapsodic, emotional outpouring comprehensible only to those laboring under the same emotion. "Vague sensations relieved by nervous thrills." Certainly great music is emotional. Emotional as are Shakespeare's plays or Velasquez's pictures, with about the same admixture of intelligent purpose and structural design as have those plays and pictures.

Its emotional content, likewise, is equally far removed from vague sense stimulation.

In music the logical course for education is the one set by the development of the art itself. First the materials and then the uses made of these materials. Especially the intellectual details of styles and fashions and the evolution of form, since these are concrete, objective matters of fact, may be demonstrated and learned, always with increasing capacity for independent observation, and always with an increasing acquaintance of music. The history of music (not biographical fragments about composers), the forms the art has developed, particular works that have endured and some that have vanished, are but intelligent means of getting hold of a considerable fund of knowledge and experience of music itself. Such a study may go as deep or be as superficial as one chooses. The important fact about such a method is that it fixes the attention on the music and not on performance. Such study also rests not upon special aptitudes in technic but upon familiarity with and a rational examination of the subject matter. Music, in other words, may be laid before the average student in much the same way that literature is now taught — and with much the same good, bad, and indifferent results.

There is at least one immense advantage in non-professional music study that is often missed by the professional. All music is the rightful heritage of those who have the will to accept it. He who listens is not compromised, as is he who performs, by the

limitations of technic and the literature available to a particular instrument. The properly equipped listener may explore as widely as he will — the professional rarely has time for such adventures. And besides taking all music for his province, the non-professional student will find music opening into and merging with a multitude of other interests. The human mind has not developed its products in separate compartments. Science and Art, Philosophy and Religion cross and recross each other, supplement, illuminate, and clarify each other. "Music, poetry, religion, history, are bound together like inseparable links of a chain so closely that the musician who pretends to acquire a knowledge of what belongs to his art, soon perceives its universality: he is convinced that music has profound roots which attach themselves to the hidden fibers of our spirit and which ally it to all human knowledge. The physicist and physiologist encounter music in their laboratories when they examine the phenomena of sound production and perception; the mathematician attempts to explain in theorems the secret of its power; the philologist finds music mingling with the construction of language, and dictating, or sharing with poetry, the laws of rhythm, of accent, and of meter; the ethnologist finds in it an aid similar to that which botany renders geology; and, above all, the historian meets with music associated with every change of customs, literature, and religion."[1]

[1]Michel Brenet. Preface to *Guide de l'Amateur d'Ouvrages sur La Musique, etc.*

Evidence is not lacking that, already, this orientation in musical education from preoccupation with performance to a study of music is taking place. In the secondary schools experiments are going forward, which, as soon as there is a well-trained body of teachers to conduct them, will evolve some kind of working method accommodated to school conditions. In private studios there are to be found numbers of teachers no longer content to give "lessons," but who perceive that, as far as their work is concerned, the greatest good to the greatest number — and a good that does not sacrifice the talented few to the limitations of the many — is an education which shall give the many, as well as the few, an understanding of music far beyond that which they may, themselves, attempt to perform. In the colleges and universities efforts to teach music non-professionally are usually designated as courses in the Appreciation of Music. They are at the capital disadvantage, such courses, of dealing with students who, for the most part, have no musical background — or next to none. Under these conditions college training in music often leaves off where it should begin. But the fact remains that a musical culture — a body of information and an intelligent appreciation — is possible, a culture that may be deep and understanding, quite independent of a technical study of the ways of producing music.

WHAT THE COLLEGE MAY DO

IV

ONCE it is granted, even for the sake of experiment, that music deserves a place in academic education, there is apparently a whole network of practical problems to be faced. I say "apparently" with reason. The conservatory, professional precedents make the difficulties and until the academic college ceases the attempt to adopt or adapt these precedents there will be no end to bad adjustments, inconsistencies, and wasted effort. The matter needs to be thought through independently, with academic conditions in mind. There is, of course, no small number of champions of music (and of other subjects) who would shatter the sorry scheme of things entire in order that the remoulding might provide more congenial conditions for their subject. But that is another story. . .

Viewed from the standpoint of the established college scheme of things, the difficulties that appear in the inclusion of music as an academic subject are these: How can students be taught to play an instrument or to sing with any hope of substantial progress, without giving music study an immensely disproportionate amount of time and effort? How are results to be measured? What is to be done with the exceptionally gifted student? What importance shall attach to technical progress, in and of itself?

If technical progress be given a subordinate place in the final reckoning, what is it that shall have first place? And so on. The gravest question of all is, of course, whether the study of an instrument or of the voice is, in its nature, more than a highly specialized form of reflex adaptations, and whether it has, essentially, greater intellectual value than learning to operate a typewriter or to enunciate intelligibly. This last question usually occupies the foreground in discussions of college music study.

But this is not all. Learning to play or to sing is, obviously, but a part of the whole problem of musical education. Music has a vast literature and that literature has a history. As a body of information, what value has this literature of music? How much of it must the cultivated musician know? How can he know it, since to be known it must be heard and to be heard it must be adequately performed? Do critical judgment and historical perspective need cultivation? Or is this pure pedantry? What about the "pure joy" in art, best realized when not dissected? And what has this aspect of music study to do with playing and singing? or is it "purely academic"? Moreover, music, being an art, has forms and contents, matters dear to the speculative and disputatious mind. Music has, also, a long-evolved grammar, which approaches mathematics in exactness and intricacy. How much of this is accessible to a college student? how much of it compressible into academic measurements? how much of it profitable?

Nor is this all. The number of persons who are interested, one way or another, in music is far larger than the number who study it as performers or composers. And even larger, in all probability, is the number who would be interested were it not for the superstition that the enjoyment of music depends upon some obscure temperamental factor. What has academic music study to offer these? Or, in other words, is there a wholly non-professional aspect of music study? And if there is, is it valuable, measurable, productive?

Not one of this formidable list of questions is unimportant under the circumstances. The list, indeed, could be made much longer if one were in search of details. It is essential that each be considered and answered by college teachers and authorities, not traditionally, but in the light of academic conditions. The moment they are given this kind of consideration it becomes clear that the search for a consistent solution of them is hopeless until the college determines conclusively what its chief purpose in music education can and should be. The non-professional aim of the liberal college makes such a decision imperative when the college has to deal with a subject, such as music, that is fixed in professionalism. Has the college department of music, to put the case concretely, a function distinct from that of a conservatory of music?

To help myself in forming an opinion and to see whether or not the problem was generally recognized I inquired, some years ago, of a dozen or more

college teachers of music. The answers to my question were illuminating, and though each of my correspondents recognized the question as a fundamental one, a direct answer to it was given by but a few of them.

Professor Albert A. Stanley (University of Michigan) was of the opinion that "The purpose of a department of music, such as yours (Smith College), is to turn out well-trained musicians rather than virtuosi." From Professor Lawrence Erb (University of Illinois) I have this interesting reply: "In your question you have squarely raised the issue as between vocational training in music on the one hand, and cultural and inspirational on the other. The longer I have to do with music-teaching the more I am convinced that where there is one student who ought to study music with a view to professional activity, there are at least a hundred whose reasons for studying it are either cultural or inspirational. In this respect music is akin to literature. . . . Specifically I think our music departments should provide opportunities for directed listening." Another writer, Professor Hollis Dann (Cornell), repeats Professor Erb's conclusion: "The aim of a department of music should be to make musical training contribute to liberal culture." Professor Gow (Vassar College) makes a comparison with studies in literature. He writes, "In my estimation the problem of music in the college is almost identically the problem of, say, English in the college, where the object is to develop and strengthen the

student in the knowledge of both language and literature, and while not handling the subject in a specifically professional way, yet so to treat it that the future writer or user of English (an actor, say) will be wasting no time."

Professor Farnsworth (Teachers College) stresses the avocational training but seconds it closely with the development of teaching ability. "To sum up," he writes, "in answer to your question, I would say that the function of a music department, where the work is given credit in the curriculum of an academic institution, should be, first, to give that avocational training that any academic student should have during his college course; secondly, to give that professional and cultural training that is essential for a music teacher." Professor MacDougall (Wellesley) attacks, with specific detail, the conditions which make music so recalcitrant a member of the academic association. His answer to my question also indicates the claim that music makes upon the interests of the educated man in general. "I feel that music is the art of our time; that it enters largely into our life; that it is of real consequence to every educated person; that it has untold value in achieving social solidarity; that it is a medium of expression unrivalled." These assertions being agreed to, it follows that the liberal college must see to it that some provision is made for an acquaintance with music. Professor MacDougall later touches the question of a music department's particular function. "As to a distinction," he says, "between a con-

servatory and a college — the conservatory's standards (as regards performance, at any rate) are far higher than the standards of the college. But the conservatory gives only a musical education. This reduces the college to the teaching of music appreciatively."

These answers put us in the way of settling our main problem. The college can not do everything; above all it can not be a professional training school. In consequence, when it accepts music into the curriculum it must choose definitely between professionalism and what is commonly called "culture." Professionalism and culture are, certainly, not inevitable antagonists, but they are approached by different methods and from different points of view. However the details may arrange themselves, the only legitimate purpose of college music study is a cultural one. The subject is complicated and exacting even for those who make it their main business. Under the time restrictions and division of interests of an academic program of study the cultural or appreciative (a word unjustly fallen into bad repute) study is the only proper focus for a department of music.

This conclusion, though so obvious as to be axiomatic, and in which I believe all competent opinion concurs, bears with it corollaries which seem only tentatively to have been recognized and applied. It raises, primarily, a question of how culture may be imparted and acquired — a question which it were not only presumptive but absurd to go into here.

But for all the difficulty of expressing in precise terms the manner and methods of cultural education, all of us who are not teaching technical subjects—and many who are—are avowedly aiming at culture. And we are willing to let stand the definitions of Matthew Arnold and a few other far-sighted men, without trying to put on detailed touches of our own. Experiments in cultural methods have had age-long testing in the study of the humanities and those methods resolve themselves into an acquiring (by whatever expedients that are necessary) of an acquaintance with the best thought of the ages. There are some critics, I know, to whom such a summary of the purposes of education seems antiquated and monastic. Nevertheless, literature, history, philosophy remain in good repute and they imply some occupation with the "best thought" and with the media through which that thought is expressed.

There are none so blind as to deny that in art is to be found a record of "best thought." Upon that contention music and the other arts have their strongest claim to academic recognition, and I believe that there would have been but little of the past and present hostility to such subjects in the academic scheme had these subjects been consistently presented as repositories of great thought and experience. Unless I mistake the trend of the argument against such courses it arises from a doubt as to the possibility of communicating to students a knowledge of art under the limitations of academic resources. This is a sound reason for reservation and unless it can be de-

monstrated that knowledge and experience of music can be communicated to undergraduates the subject has, clearly enough, no place in the academic sun.

But does this emphasis on the cultural and appreciative throw all technical training overboard? Quite the contrary. I will go the whole length with those who maintain that only through some first-hand practice of music is there any sure understanding of its secrets. But I decline to admit the corollary: first-hand practice, as a multitude of witnesses attest, is not inevitably accompanied with understanding. Learning to play the piano or to sing, as such, cultivate nothing but themselves. Those who champion such study in colleges, basing their contentions upon "hardness" or the time involved, or upon analogy with laboratory training, are committing a fallacy of the first order. These contentions are spurious: a thing may be exceedingly difficult to do and consume weary hours in the doing, but be not in the least worth doing. The value of a technic is measured by the ends it may serve.

The end to be served by instrumental or vocal technic is music. If we accept this thesis — that a knowledge and experience of music should be the objective in academic study of the subject — technical training, if it be included in the provisions for study, comes into its proper place only when it is accepted in terms of intelligent, musicianly performance. It is easier to measure technical progress than to estimate the growth of musical understanding, it is

easier and it is safer. But it is not the basis upon which the music student will be judged before society at large, nor is it, by any equivocation, a legitimate basis for academic credit.

In the whole complex of difficulties arising from the attempts to put music study into the college (or for that matter, into the secondary schools) this question of technical training, "Applied Music," as it is called, is the most vexatious. I have a lively communication from Professor MacDougall which states the case succinctly. "I have never espoused unqualifiedly," he writes, "the cause of credit for practical music toward the B.A. degree. The difficulty comes when one attempts to think the thing through from the beginning of study in college to its final crediting at graduation, involving (1) what grade of work as a minimum is to be counted, (2) how much credit shall be given for effort as distinguished from attainment, (3) what rate of progress shall be required in order to keep up to a diploma grade, and (4) deciding whether professional or what may be termed for want of a better term, amateur standards, shall be required, and (5) deciding how time sufficient for real accomplishment in singing or in playing can be arrived at without taking more time than is given to the academic studies — and many other points. In singing, particularly, the difficulties in rating work seem to be very great. Shall actual or proportionate progress be counted? Sarah Smith can't sing at all so far, but she had a very bad tone-production when she came to college;

this she has corrected and laid a foundation for good work *next year*. But what about this year? So much of our work in music is merely getting the tools in readiness for work; is this to be counted, or is only the actual playing or singing of significant works, with a technic already acquired, to count — and this only?"

It were wasting words elaborating the obvious to present any argument proving that technical training is an essential means to an end. Let us assume that question settled. In college, technical training in music cannot be extensive nor intensive. That it should be sound and thorough as far as it goes hardly needs to be postulated. But valuable as it is, it may be acquired by those otherwise uncultivated, its acquisition does not necessarily imply an understanding of the ends to which it is a means, and its attainment is as often the gift of the gods as the result of intelligent labor—more often perhaps! These disadvantages argue it out of consideration as, in itself, an object of academic recognition. It remains, then, that we must stress the cultural aspect of our subject, develop adequate means for presenting this aspect, and relate to it whatever technical training may be thought admissible. I grant a difficult undertaking, yet, in its essence, no more so than the teaching of literary subjects. It demands a special orientation of the operation of a department of music and necessitates the dropping of the conservatory point of view. It is the conservatory's proper business to focus the student's energies on perfor-

mance—in other words, to give technical training the place of chief importance. The whole situation of an academic department of music demands that the student's attention be focused on the literature—on the works themselves, studied critically, analytically, and historically, by as intimate and detailed and thorough a knowledge of these works as it is possible to acquire.

Such a statement, clarifying, as I believe it must, the real *raison d'être* of an academic department of music, does not cast out all technical training. But technical training must be consciously given a place subordinate to musical intelligence and understanding, and it must be rated only in terms of the understanding to which it leads. If it is a knowledge of music on which we are to focus, technical application may be given credit only as it is a means to that knowledge. Worked out practically, it amounts to this: by the acceptable performance of certain works technical progress may be credited, and by performance only. That a student has a fluent, commanding technic, or a faulty, hesitating one, or that he does or does not make progress in the acquisition of specifically technical proficiency, is, in the logical view of the purpose for which I now contend, utterly negligible. I turn back to Professor MacDougall's question about Sarah Smith who came to college with a bad tone-production, and who learned *not to sing,* but to *produce tone,* and I answer unequivocally that this preparation is not worth any academic

credit whatever. (And I suspect that Professor MacDougall agrees with me!) The whole value of academic recognition is compromised by extending it to technical study, in and of itself.

Were such a standard adopted the whole of a student's work in music would be judged on the basis of its musical results. It is, generally speaking, easier to judge technic than to judge understanding. But within reasonable limits a group of competent musicians can agree whether a given work, say a Beethoven sonata or a Chopin nocturne is understandingly or ignorantly performed. The same judges know also whether a Bach fugue or a Godard waltz is the better test of musical perception. It should not be difficult to work out, as has been done in literary studies, groups of compositions within which there will be sufficient latitude of choice to meet the individuality of different students. And that there would be a shift of emphasis from application, from natural facility to the standard of actual performance is the most desirable end of the entire project. In the student's mind (and in that of the academic body) the object worked for would be the intelligent performance of music. Whenever that were achieved, whether in one semester or in four years, the due credit would be given. Far from eliminating studies in "Applied Music" from academic recognition, it gives them their proper place and removes the cause of much of the opposition which they have encountered.

In the light of this solution of the main problem of college music study we should do well to look back at the question with which we set out. The first group of these questions — those that concern technical study — is solved. The solution meets the objection against credit for technical studies; it gives them their rightful place, permitting them to be as detailed as individual teachers wish; but it sets the basis of judgment upon musical understanding as the goal of technic. This is not a radical nor controversial decision. Few professional musicians would take issue with it; the college teacher must find that it puts his work in a position consistent with academic standards as a whole. The college that gives music study a place in its curriculum has the right to ask that such study serve the larger purposes of culture. The college student of music deserves to be led primarily to a musical culture; if the way to that culture lead through technical drill, well and good. The college is in a position of singular advantage as compared with most conservatories in that it does not operate for financial profit. This fact, and the additional advantage that college students are, as a whole, of better mental caliber than many conservatory students give the college and those who teach music in it a rare opportunity. The college-trained musician should take his place as a distinct type.

Our second group of problems — those that concern the literature and science of music — now

emerges as the most important of all. No man is cultivated in any field, however trained he may be, unless he know the literature of that field. If the college is to provide any musical culture it must begin by providing music. Courses of study in the history and analysis of music are obvious enough as starting points, but book knowledge about an art is barren if it is not companioned by a first-hand experience. Nor is the haphazard experience of the conventional concert program suited to the purpose of well-rounded musical culture. The music that forms the main substance of sound culture must be so selected and ordered as to provide historical perspective and acquaintance with significant developments. This means programs arranged with an eye solely to the value of their material for students who are already prepared by analysis and criticism to hear intelligently. Since it is only by intelligent hearing that an intimate acquaintance and critical judgment are arrived at, it is clear that in the music which the college sets, officially, as it were, before its students, lies the most vital implement of musical culture. The college-trained musician must be musically informed, whether or not he be technically trained.

Finally, that large group of students who are interested in music wholly as listeners. For them, likewise, there must be provided the means of intelligent acquaintance with musical literature. But such students and, for that matter, a large number of

those who study the voice or an instrument, need a special initiation into the technic of intelligent hearing. Our general education and the conduct of daily affairs rests largely upon a trained eye; we become quick to grasp the significance of things seen; visual images slip easily into the memory and the imagination can work with them. But aural images (if that is not a mixture of terms) are not so well defined or so familiarly to be dealt with. Beyond the recognition of noises that make the audible background of our lives, whistles, bells, scratchings, and bangings, footfalls, and the sounds of voices, we are trained, by our customary education, to few refinements of the ear. The first contact with music, which deals wholly in such refinements finds us, quite literally, among those who have ears but hear not. It is futile to attempt, however, anything more than the most infantile musical training until the ear is ready to seize upon units of musical substance, and aided by a quick memory, to relate these units to the whole of which they are parts. As for taste and cultural judgment and historical perspective, these all must wait upon a seasoned and well-stored experience to which the trained ear is the key.

In a word, the peculiar opportunity of musical training in a liberal college is the development of musical understanding. The college cannot, by reason of its whole organization, set out to train professionals. But whether or not technical studies form a part of its provisions for music study, the col-

lege can cultivate taste and judgment and a sound knowledge of musical literature.[1]

[1]That studies in the Theory of Music, specifically so called, Harmony, Counterpoint, Composition, etc., may be profitably carried out in an academic program, and with eminent success, is conclusively proved by the fact that nowhere in the United States is better training in these subjects to be had than at Harvard and Yale. Their relation to professional, semi-professional, or purely amateur interests in music is as obvious as is a knowledge of grammar and usage to literary understanding.

THE STUDY OF THE APPRECIATION OF MUSIC

V

TO designate a course of study as the "Appreciation" of something is, in academic circles, a piece of unusual and suspicious frankness. It is suspected as an admission of pleasant superficiality and as a bid for easy popularity. The word is in bad repute, as are those who use it to describe their subjects. Very frequently it is used to describe courses in art and music; in consequence, upon these studies lies the odium of having debased the word. (Since I give such a course myself, I feel at liberty to use strong speech!)

Obviously the fault does not lie in the intention of those who use the word "Appreciation." If it means anything, appreciation means understanding—such understanding as will yield a sense of values. But somehow, the word takes on a connotation of bland praise and pretty compliment, a meaning which is discovered to be false the moment one looks at the persons who may be said to be, in the best sense, appreciative. Such persons are not superficial amateurs with a secondhand opinion at their tongue's end. Nor, on the other hand, is the specialist always reliable in his appreciative judgments. Still, the odds are with the specialist. The more one knows

and the better his training, the sounder, generally, his judgment, and the greater his pleasure in his subject. Did Beethoven or his friend Ries better "appreciate" music? It is an open question. (He certainly appreciated Beethoven better.) But as between Beethoven and a totally untrained and inexperienced man — say Beethoven's bootmaker — the case is clear.

It is not something less than a study of facts that is implied by the use of the word appreciation; it is something more. It is the addition of enthusiasm to knowledge. As most teachers of any subject know, an avidity for pure fact is rarely met. But enthusiasm for experience and for contact with living problems, though it often masks itself effectually in the classroom — perhaps from disappointment! — is more abundant than many teachers appear to realize. It is, indeed, the livest hope that students bring to their work, this eagerness to find something that really engages the attention and that seems to them to illuminate reality. Whether ostensibly or not, most teachers who have escaped bitterness in their experience with successive generations of students, trade frankly on this enthusiasm. They work to turn some of its energy in the direction of their subjects. The most successful teacher of Latin that I, as an undergraduate, knew, had a talent for making us feel that Horace was a great fellow. Incidentally he taught us a considerable amount of Latin grammar. But the enthusiasm for Horace, in the minds of a

fairly average group of sophomores, is what, I fancy, most of us have retained, which is a great deal more than we have retained from studies in which no living contact with problems like our own was mingled with facts.

In as far as courses of study arrive at awakening enthusiasm and implanting sound information, they may be considered successful. Students with a spark and a fact or two to light with it are none the worse for their studies and may even be remotely in the way of becoming scholars. Certainly they are not hampered by this warmth and its concomitant information. Is there a more appropriate designation for such results than "Appreciation"? Moreover, if this is appreciation, then there are many teachers, who in their several ways, are making their courses appreciative.

The word "Appreciation," as a designation of the purposes of a course of study, appears most frequently in connection with introductory guidance in music and art. The reason, clearly, is that there is no hope of disguising the suspicious fact that music and art are primarily objects of pleasure. We are bound to recognize, we teachers of the arts, that however narrow the path or beset with technical difficulties, the road over which we are directing our students leads to the enjoyment of art as its ultimate goal. It would be as absurd as it is unnecessary to defend such a purpose. There are, however, degrees of enjoyment and refinements of pleasure that increase

with insight; there are also disturbing differences in standards of taste and inevitable processes of selection to be encountered. These are problems to be solved, if at all, only by understanding, with all that understanding means of training, experience, perspective, and reflection. This kind of understanding, through which one arrives at some contact with the "best thought" in art, is what teachers have intended to convey by their use of the word "Appreciation."

In its strict interpretation, then, a course in the appreciation of music must be comprehensive and rigorous. It might be a summary, an integration, of previous studies in the technic and history, theory and philosophy of the subject. It might serve to focus all these aspects upon the final object of reasoned æsthetic judgment. But this is not what actually takes place in such courses. They are largely designed upon the theory that every intelligent and interested person may, under guidance, come to understand music without concerning himself specifically with technic. These courses are primarily addressed to students who have had and will have no other systematic musical training.

Commendable as may be this effort to keep clear of technicalities for the sake of the general student, it has been the greatest weakness of such studies. You can no more get far with artistic understanding without some kind of discipline and concern with the problems of the artistic medium — in a word with technic — than you can in literary studies. On the

other hand, latent interest in art can very easily be blighted by a too early or a too ponderous preoccupation with technic. In some quarters the futile attempt is made to give a kind of pleasant veneer of secondhand artistic commonplaces in an effort to avoid fundamental problems; in others, one finds the intricacies of technical terminology in a confusion certain to confound the amateurs to whom they are addressed. But these miscalculations serve to throw light on the problem which they fail to solve. They in no way affect the conclusion that there is an approach to art open to the non-technical student. Any other conclusion is tantamount to saying that there is no public for art outside the small company of its professional practitioners. Consequently we are encouraged to revise and remodel our efforts to teach the appreciation of art. The liberal college can legitimately undertake no other aspect of artistic training.

Every book, I suppose, is written around some central idea which precipitates the whole discussion. Few writers of books, however, find it necessary to draw up and present arms just before coming to this central thought; they have other, more skillful ways of bringing their emphasis in the right place. But, in the present case, I dare not risk my purpose upon any effort at literary subtlety: I want to make myself clear, and so I say as directly as I can that all that goes before and comes after in this volume centers here. It is the particular business of the academic

college in dealing with the arts to focus upon teaching what is, in the best sense, known as appreciation. Emphasis elsewhere is contradictory to the whole scheme of cultural education. Appreciation, with all that it may imply of exact information, severe discipline, and wide experience, is not only the single aspect of music study that lends itself to academic conditions, it is also the only aspect that legitimately belongs in a program of general culture.

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If the teaching of appreciation is to be taken as the main business of academic music, it follows that there must be a thorough-going scrutiny of the precise details that shall be included in such study. The subject is already taught pretty widely, one way or another, both in colleges and out of them. Its content matter has been variously determined by different teachers. Not uncommonly it has been treated as a superficial smattering for clubs and societies; in colleges it is sometimes regarded suspiciously as a "snap" course. Secondary schools also are feeling their way toward the methods for implanting in their students some enthusiasm for music; sight reading and school singing seem no longer to be the sole concern of public school music. These are all tentatives, made by diversely equipped teachers to get at this important department of musical education.

There is, also, no small number of books on the subject and many more in preparation. These books

aim at various targets. Some are addressed to the occasional concert-goer and are frankly non-technical and inviting. Some lay out systematic studies and assume that their readers will pursue the evolution of the art from its rudiments to the finished products. Some of the books adopt spoon-feeding methods with generous sugaring to each dose. Others are forbidding, concerned with theoretical matters and long lists of classified musical fragments illustrative of abstractions. These represent extremes. Between them there are many whose treatment is neither infantile nor pedantic.

A perusal of a dozen of these books, with their disagreements and differences of purpose, gives one a kind of composite picture of what may be an acceptable appreciative method in teaching music. From them, too, one may deduce what no one of them precisely states, namely, some formulated objective of such study. In some cases the books have apparently taken all music for their province. Others, notably those designed for secondary schools, limit their illustrations and discussion very largely to second-rate, parlor music. The college teacher must, of necessity, choose for his effort a definite, if limited part of the field which the books take as their province. And this necessity for choosing consciously a fixed aim and method imposes care and foresight and a search for such things as are universal and provocative of the widest sympathy with the subject.

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Any attempt to set down precise works for study or to suggest methods of approach to them must, at first, be tentative. The very act of selection will breed discontent and any method will invariably seem, from some points of view, inadequate. The attempt which follows is made with academic conditions in mind and with an eager desire that it may provoke criticism.

We may start with one point of certain agreement: the end in view in studying music appreciatively is a knowledge of music. But the literature of music is so vast that even the most widely experienced musician can hardly know all of it. A selection must be made and since the lesser, in music, as in other things, is comprehended by the greater, this selection will concern itself only with such music as, by common consent of the authoritative, is the greatest. Courses of study which deal with trivial music are misnomers; such music needs no study; to dwell on it can serve no important purpose. The appreciative study of music must also undertake to train the ear. It is hardly an exaggeration to say that once one knows how to listen the job is done. But here, as with the literature, the undertaking is a large one. It not infrequently happens that even well-schooled musicians find themselves puzzled by works in a new idiom: to the beginner the most conventional musical idiom is unfamiliar: both must proceed carefully into the fields that are to each strange. The beginner, especially, must not have too many matters

thrust at him at once. Just how the ear may best be trained to grasp the details and intricacies of musical structure, in what order these details were best attacked must be determined. Selection is as necessary here as in the choice of musical examples. The two clearly indicated purposes, however, of our study now emerge; one of them, a knowledge of a certain amount of significant music, and the other, a training in the perception of musical idiom.

No better starting point can be found than folk song. In folk song there is material that admirably serves several purposes at once. It is acceptable to the most undeveloped musical ear and instinct; its historical importance and its influence on artistic music make it interesting to a taste already developed beyond the primitive. And it is a body of beautiful music which the memory may profitably add to its stores. Folk song furnishes, in germ, every important element of the developed products of musical genius and skill. In it are simple, sympathetic, intrinsically rich beginnings for an appreciative study of music.

It matters very little what songs are selected at the outset so long as a variety of types be included. I have begun with "Ach, du lieber Augustin," "Tannenbaum," "Au clair de la lune," "Sur le pont d'Avignon," "The Song of the Volga Boatman," "Drink to Me only with Thine Eyes," "Annie Laurie," and "The Londonderry Air"—the one that Mr. Grainger calls "An Irish Tune from County Derry."

The list may be extended almost indefinitely and still include only such as are fairly familiar to the student or are immediately understood. This material rapidly becomes the property of the student. It is interesting, and it is easily remembered. It needs no "explanations" or "introductions." It lies always ready to hand in the students' minds for illustrations and for reference. Besides, this material readily permits students of even the most limited abilities to take part in performing music, since most folk songs lie well within the vocal powers of the untrained.

The step into analysis and criticism is easily made. The characteristic individuality of the songs of different nations invites inquiry. Upon what details does this individuality rest? What technically is the difference between a typical German and a typical Italian folk song? I have found that classes are interested in determining the nationality of songs which they are hearing for the first time. Such experiments provoke discussion and lead to critical analysis. Here is an opening for initial observations of rhythms and of melodic characteristics and of harmonic color. A simple harmonization of a folk song contrasted with an elaborate piano arrangement of the same tune, or an improvised setting, with modern touches, stimulates a critical sense of style and appropriateness. The first elements — and the fundamental ones — of structure are observable in these songs. If one perceives that the invariable pattern,

found in "Augustin," can persist even in imaginative variants, like the "Londonderry Air," there can be little danger that "form" will later come to seem synonymous with "formula."

All this from folk song — good literature and the first principles of the technic of intelligent, critical listening. If circumstances make it seem advisable, hints may be thrown out regarding the connections between folk song and poetry or other literature, and perhaps some theoretical æsthetic problems suggested.

The next natural step is to artistic music that is not far removed from folk song in form and content. The "Kinderscenen" of Schumann are valuable just here, both because they are simple, and because they engage the imagination of the student. If early examples for study are forbidding or difficult of understanding by the untrained ear, there is grave danger of destroying the student's interest. The "Kinderscenen" happily bridge the leap from experiences with folk song to fields yet to be explored. They are easily remembered and they are worth remembering. The first one of the set, "From Strange Lands and People," is in folk song form. The breaking of the melody into two groups of two measures each, balanced by one group of four measures, arrests attention. The modeling of the second section on the pattern of the first is an interesting detail of structure, and the imitation by the bass of the second section of the first motive of the first section, is a valuable hint

as to the care given by good composers to the underpinning of their works. The harmonic interest of this little piece as compared with certain hackneyed harmonic formulæ, and the striking dissonance with which the return of the first section is prefaced at the end of the digression are simple, but suggestive introductions to matters of refined taste. In sum, from a study of this one brief page a student may perceive (1) the principle of tri-partite form, (2) the balance of melodic units, (3) the charm of imitative devices and their use in holding a work together, (4) the persistence of a rhythmic figure, (5) good taste in harmonic usage and in the melodic treatment of subordinate parts. This, it should be observed, is a study of music as music: it has nothing to do with story-telling or with emotional interpretation. What is gained here may be carried on, developed, and expanded, however far one's studies may go. This picking to pieces serves the double purpose of an increasing familiarity with the music itself and of training in the technic of hearing.

The remainder of the "Kinderscenen" provides material for deepening the habits of analysis begun in analyzing the first number. Each of these pieces presents many special details for study. And once this study is completed, a wealth of good material is available for class exercise and for independent study. The short pieces of Grieg, the Mendelssohn "Songs without Words," Beethoven's "Bagatelles," Schumann's "Jugendalbum" and "Noveletten," and

some pieces of Debussy, Cyril Scott, and the less radical moderns are useful here; there is so much material worth study that time restrictions must determine a selection. But the choice of examples for study should be such as will amplify and extend acquaintance with details of structure and niceties of usage. And here, as elsewhere, the music itself is the chief concern; poetic interpretations, biographical and historical notes, debatable matters of taste in performance may be added with discretion, but they may never rightly usurp the first place in attention.

The minuet logically follows these examples of tri-partite form, and at once the work of Mozart and Haydn comes to mind. In the piano sonatas and the symphonies of these men ample material will be found for fixing the conventions of the form. Once these outlines are understood, the minuets and scherzi of the Beethoven sonatas furnish delightful illustrations of the imaginative possibilities of the usually square-cut pattern of the minuet. The third movement of the first piano sonata is excellent material. Its irregularity of phrase lengths, its use of a small motive in the second part of the first section, the elaborate transition, and the pianistic changes in the return of the first phrase, with the prolonged repetition of the prevailing motive, are all matters of great interest. And the absolute balance, detail for detail, of the elements of the minuetto with those of the trio furnish an insight into the workings of the composer's mind.

These same sonatas furnish the best of examples of the rondo forms, which will naturally follow the minuet. The Largo of Op. 7, the Largo Appassionata of Op. 2, No. 2, the Adagio of Op. 13, and the last movements of Op. 2, No. 2 and of Op. 13 are progressively interesting and intricate examples of the three rondo forms — and they are music, the better loved for being closely studied.

By this time a student not only knows a quantity of good music but has learned, if the study has been profitable, to listen for melodies and is stimulated to perceive niceties of treatment and of usage. He should, for example, recognize any of the forms studied on hearing an unfamiliar example. He should be able to observe pianistic changes in the presentation of melodic units and to detect introductions and codas and transitions and points of harmonic and contrapuntal interest. His memory, too, will become dependable with regard to no small amount of the music that he has studied. These results are satisfying the two objects we set ourselves in this study: an acquaintance with good music and a trained perception. These results will suggest methods and material for tests and examinations.

With a basis for comparison thus formed and with some understanding of the problems of form and style, the student may profitably turn, just here, to the older music. The dances of the eighteenth century, the homophonic pieces of Bach and Handel, and many works of Scarlatti, Rameau, and Couperin

will now have far greater interest for most students than had they been studied earlier. At first this music may seem thin and naïve, but a little study of the instrumental limitations of the period in which it was written will lead to profitable observations of the differences in the instrumental treatment of these pieces as compared with that of the works studied earlier. Characteristic rhythms of the important dances will naturally be determined and presently the suite, as a whole, is reached. One observation of far-reaching consequence is to be made in all the best examples of this early music, as, for instance, in the sixth French suite of Bach, namely, the melodic importance of the subordinate voices. This is a point to dwell on for it provides a transition to the study of polyphony. The left hand part of such a work as the Allemande of the sixth French suite is of such attractive substance that a comparison between it and the bass part of, say, the "Humoreske" of Dvořák will almost invariably result in enthusiasm for Bach's style. And this is a strategic gain in view of the difficulties which must follow.

The canon and invention are a necessary prologue to the fugue. But by no means all the learned devices of canon are essential. If the student sees the problem and has heard a few academic canons in two voices, like those of Klengel, and a fine modern canon, like the fourth of the "Etudes Symphoniques," and the last movement of the Franck violin sonata, he may be spared the puzzle-solving intricacies of the

pedants. As for the invention, the works of Bach furnish the happiest of material for study.

The student who recognizes melodic vitality in subordinate parts, who knows something about imitation and its devices of inversion and augmentation, of delayed entry and of canonic principles will not be bewildered by the fugue. For the study of the fugue one turns to the "Well-Tempered Clavichord," but in these volumes there is such an embarrassment of riches that some selection must be made. The fifth fugue of the first book, for all that it is in four voices, is clear and simple. The conventions of the form are easily analyzed in this fugue and it has many points of special interest. Let the student observe the scheme of entrance of the voices and the linking codetta (measure 3) and he has the clue to the beginning of all fugues. It is illuminating, before going farther, to compare the expositions of several fugues. The fugue in B flat major (No. XXI) for example, and the G minor fugue (No. XVI), the C major (No. I) and the C sharp minor (No. IV), besides furnishing confirmation of the main principle of fugal exposition, also furnish intriguing variants from the fixed pattern. Measure by measure, the source of the material used after the exposition must be accounted for, and a clear understanding reached of every device used.

Presently the student comes to a sense of the fugue as a whole, of its plan for increasing the interest in its material until a culmination is reached.

And when he has in mind a few carefully studied fugues, he deserves to be released from preoccupations with analysis and allowed to hear other great fugues, like the fugues of the "Chromatic Fantasy and Fugue" and the "Toccata and Fugue" in D minor. A comparison with more modern fugues is stimulating. The fugues of Beethoven in Op. 106 and 110, the Mendelssohn fugue in E minor and the fugue of the "Prelude, Chorale, and Fugue" by César Franck serve many other purposes than illustrating some of the uses to which the fugue form may be put.

A glance at the net result of our study thus far will show that the purposes of our scheme are being well served. The student has added to his store of now familiar musical literature several classic dances, at least one suite, an invention or two, and a few fugues. He should know these so well that he may recognize them immediately. In addition to this increase in his musical resources, he knows something of the style of music of the early eighteenth century and of its forms, he has encountered polyphony and is not a stranger to one of the two greatest forms of instrumental writing, the fugue.

The other of the great instrumental forms, the sonata and its variants, remains to be explored. It is placed in our studies where it belongs historically, as a culmination. Experience with the simpler homophonic forms and with polyphonic writing provides a preparation for the sonata that will make this form seem logical and intelligible. The ear is already

trained to distinguish striking details, to follow their evolution, and to take pleasure in the larger schemes of organization which characterize the sonata. Here, as elsewhere in our studies, there is no need to use pedantic or mechanically perfect examples. The first piano sonata of Beethoven, especially for students who have the training already suggested, is an excellent beginning. It requires very little "explaining." The fact that the first theme of this sonata is an arpeggio and the second theme its counterpart in inversion, the skillful use of the first figure to make the transition between the main themes, and the hidden but close relation between the first theme and the closing theme of the first section, are some of the details that make this movement an object of lively interest to the student. The devices employed in the development section of this same movement are logical and obvious; the unskilled student finds his way among them without great difficulty. As was suggested in the study of the fugue, so here, it is advisable, immediately the study of a section of a sonata form is understood, to compare it with similar details of other works. The second sonata of Opus 1, Op. 10, Nos. 1 and 3, Op. 31, No. 3, the C minor sonata of Mozart, or any of the symphonies of Mozart or Haydn, are all profitable material for study. The purpose of this immediate comparison of several works is, again, that form shall not be interpreted as formula and that a sense may early be achieved of the variety of uses to which the form may be put.

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This outline of study stresses, it will be observed, the development of a grasp of musical form. It aims to put the student in possession of the fundamental principles of musical coherence and order. It aims, also, to make the student an independent observer and to leave him free to form his likes and dislikes. Historical information, opinion, and what is called the "content" or the "meaning" of music are not thrust upon the attention before the student can intelligently hear the music itself. All that is suggested here is, to be sure, but a beginning; it is, however, a beginning profitable in itself for the training and information and the acquaintance with music which it provides, and it is a beginning which may lead intelligently as far as one may wish to go.

I incline to believe that this material should form the first course in the cultivation of the intelligent listener and consequently should have the first place in any academic scheme of music study. Musical experience, however wide, will be shallow unless it rests upon an understanding of the composer's way of working. Once we are able to follow the composer's language, think in the idiom of music, we may go on to a study of the history of music, or to the study of harmony and counterpoint, or to the study of special types of music, such as the music of the church, the symphony, or the opera, or we may approach modern music. But these special studies (and others like them) are to be profitably pursued

only by those who are equipped to hear and understand what they encounter.

This tentative outline of study is, as was said at the outset, an effort to define and make specific the aspect of music with which the college may legitimately deal. The study of harmony and counterpoint, of instrumentation, of musical history and æsthetics follow, of necessity, fairly well-determined grooves: but they are the concerns of the specialists. They do not invite the interest of the novice or of the person who has little time or desire to study music other than as a listener. Until a profitable course of study is provided for the non-performing, non-professional music student, the college fails of its major opportunity in the subject. Such a course may as well be called "The Appreciation of Music" as anything else.

THE IRREDUCIBLE MINIMUM

VI

RECENTLY, in summer, when classrooms were empty, and the visitor might poke about unobserved, I explored the music library of one of the large eastern universities. But for one discovery this excursion would have yielded no other satisfaction than that of seeing a good job well done. The familiar books on which the English-reading student may nourish his curiosity about music were abundantly provided. There were, also, some rare and curious volumes in English and other languages and there were great quantities of music in duplicate copies. This music was what one might have expected—Bach, Mozart, Haydn, Beethoven, and the rest of the immortals. Here were the tools for a very considerable study of musical criticism, history, and literature.

The significant discovery, however, of that afternoon is to be described as a kind of *vade mecum* through one confused and confusing phase of music's development. It was a collection of materials for the study of choral music from the earliest known examples of plain song to the age of Palæstrina and beyond. It represented a period of, roughly speaking, a thousand years, a period which, for several reasons, interests the modern professional student only slightly. It is a music that has small place, if

any, in our modern concert-rooms, and it is, in the main, too severe for most modern churches. It provides nothing for the virtuoso, and is, in some of its phases, forbidding and alien to modern ears. Yet it is this music which forms the classical antiquity of the music of the present. The nobility of its content and its grammar and prosody stand often unsuspected behind modern music, as do the languages of ancient Greece and Rome behind modern literature. If we musicians had given the same thought to the evolution of our subject as has been given to the development of literature, I suspect that, by this time, we should be disrupted by controversies, like those of the linguists, seeking to prove that the present is, or is not, better understood by reference to the past: we should be disputing the value of the study of our classical language.

It is, however, a music so little studied except by scholars that my attention was arrested by the fact that in this university a whole course of lectures was devoted to it. More interesting still was the selection and arrangement of the material for these lectures. The instructor had painstakingly sought out authentic examples of each important phase of the evolution of choral polyphony. These had been copied in duplicate for the use of the students. My memory of the precise compositions is not to be relied on now, a year later, but I recall examples of Gregorian melodies, of early organum, of descant and *faux-bourdon,* of the tentatives of imitation in

part writing; "Sumer is icumen in" was there, and the works of Dufay, Des Prés, Arcadelt, Vittoria, Lassus, and Palæstrina. All this material had been so arranged that the complexities of the last phases of polyphonic development were led up to, step by step. I could detect, in the choice of materials, a concern for the niceties of part writing and good choral usage, and above all for pure musical interest. There was nothing haphazard in the collection, nor any breach in the continuity and, though it did not pretend to have exhausted the intricacies of the subject, it chose a straight path through what was essential. I could see that each example led to the next, that the problems were not confused by gaps in the illustrations, and that the student would not be required to know everything before he knew anything. By the time one had come to the end of this study, he would have in his grasp the important steps in the evolution of the art and a very considerable acquaintance with the literature of each step. It was the irreducible minimum of training and information for any one who sought to know this particular phase of music's history.

Conditions of study and teaching in colleges are continually forcing some such irreducible minimum on all subjects. Everything expands and multiplies in college except the hours spent there. The teacher is caught between the upper and the nether millstones of time to do but little and obligation to do much, so he keeps constantly paring his material to

its core, reaching an irreducible minimum which can, without too great compunction, be allowed to stand as the least a student may know if he is to have credentials in the subject. A course in English Literature cannot pretend to cover all the literature — even of the highest standard — in the English language, nor, indeed, can a course in only a small part of that literature, say Shakespeare, or the eighteenth century, exhaust its materials. Such courses must, rather, be selective, on the principle of an irreducible minimum. Practically the problem reduces itself to a simple question: what information may reasonably be expected of a student who has studied a given subject, so and so many hours, for such a number of years? Having found through experiment that, in a course in literature, six or eight or sixteen authors may be profitably undertaken, there remains a decision to make as to which six, eight, or sixteen authors, and what specific parts of their writings may be included.

The materials for the study of choral music that I discovered seem to me admirable because they are adjusted both to the obligations of the subject and to the conditions under which it may be studied in a college. It may be that such orderly and illuminating collections for music study are common. If so, it is my misfortune to know of no others. Labor and care have been abundantly devoted to the grading of music according to its technical difficulty and notable collections have been made of the documents

showing the historical development of music. There are textbooks for the study of musical form and there are excellent treatises on the sonata, the symphony, the music-drama, etc. But none of these is useful to the college classroom except as possible sources from which material may be drawn.

Like the teacher of literature, the college teacher of music has the fact to face that he cannot use, in his courses, more than a small part of his whole material, even if he wished. Early in his experience he is forced to pick and choose and very soon a principle begins to emerge by which the picking and choosing are governed.

It needs but a few encounters with groups of average American undergraduates to establish the conviction that, for all practical purposes, their common fund of musical experience — except for dance music — is very small. I have, for some years, at the beginning of a course in the Appreciation of Music, asked the class, which averages one hundred and fifty students, to write their musical biographies. My collection of these confessions is now quite large and it forms a valuable document on American musical culture. One of its striking details is the great difficulty which the vast majority of the writers find in giving the specific names of any music whatever that they have heard. Some frankly say they can't remember any titles; others laboriously bring forth "A Polonaise by ?", "A Reverie by I have forgotten whom," "The Wild Rose" and the "Day in Venice."

Of course there are exceptions: a few students have had a very considerable musical training and have retained clear impressions of it. They are, however, the infrequent exceptions. This may seem poetic in its exaggeration, but it is by no means the most debilitating revelation these papers contain. The teacher starts, apparently, with an almost virgin field before him.

It obviously won't do to try to plant the B minor mass or the Ninth symphony in this field immediately. But at the end of whatever the period may be, during which the field is under cultivation, or, to drop the figure, when the year's work — or two, or three years' — is done, it is reasonable to hope that enough that is fundamental and stimulating will have been accomplished to make it seem both possible and desirable to the student that he continue his study as far and as intensively as opportunity permits. Fortunately what is fundamental and what is stimulating in music are both to be found at once if a right choice of teaching material is made. And that material may, with care, be so arranged as to lead the student intelligently from the known to the unknown, after the manner of the examples of choral music of which I have written.

But before we can proceed to the arranging of materials we must first decide what that material is to be. To fix an irreducible minimum of what the college may establish as the content of academic musical training, this is our first task. Pared as closely

as legitimately may be, a course of study which starts out to survey no more than the music of current concert-room and opera experience will have a very considerable ground to cover: it will not be a slight course. It must deal with Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Weber, Schumann, Chopin, Berlioz, Liszt, Wagner, Brahms, Franck, Debussy, these at a minimum. It will touch the problems of polyphony, of homophonic forms, of classicism, romanticism, program music and absolute music, of the lied, of the music-drama, of the development of the orchestra, of harmonic extensions in musical vocabulary, and of modernism. These, again, a minimum. It can hardly fail to glance, now and then, at the society from which ideals and fashions in music spring. It might also hint at affinities among all the arts and at æsthetic problems fundamental to them all. A large amount of material, all this, but I do not see where it can be cut down. Indeed, it is difficult to stop here. Early opera is omitted, and all that antedates it. Biography is merely touched on in passing, and large numbers of composers, of virtuosi, of writers about music are left out entirely. Nor have the recent developments in music, Schoenberg, Stravinsky, and the other outstanding moderns, been included. And what will seem even more serious to some critics, the Russian schools of the nineteenth century are not touched. Perhaps our reduction has gone below the minimum.

Debatable as is this cutting down of the possible

material to be dealt with, more questionable and more perplexing still is the obvious fact that almost any one of the details of this scheme might be so treated — and profitably — as to form a course of itself. Our minimum must suffer still further reductions.

Bach, for example. An inexhaustible subject, on which one might spend a lifetime. Not only the writings of Bach, the music itself, but the historical, æsthetic, and technical questions which the modern person finds centering about Bach's music, make a subject for study comparable in extent to the study of Shakespeare. This must be cut down and cut down to fit classroom conditions. The advantage of a beginning that is not too remote from the sympathies and capacities of the novice is not to be overlooked. I have yet to encounter a class in which more than an occasional student was not thoroughly discouraged by fugues, which is not surprising if one consider how alien to the average American musical experience the fugue is in content, form, and style. The fugue is rather the end than the beginning of a scheme of study adapted to American conditions, yet the fugue is the center of Bach's style, and no one can know Bach without knowing the fugue. So a study of Bach must, in some way, lead up to the fugue from a beginning in works that are to be comprehended without too many initial difficulties.

The dances are as good an introduction as may be found. They are tuneful and rhythmically engag-

ing. That their style seems thin provides an interesting point of departure for an excursion into the instruments and instrumental possibilities at Bach's command. But, in the dances, Bach is discovered as a maker of good melodies — an important discovery for the student to make at the outset. In the dances, moreover, Bach is found absorbing and appropriating the musical fashions of his time, doing what a great many other men were doing but doing much better, so much better that his work still remains fresh and spirited, while the work of the others has, for the most part, fallen into a merited oblivion. This makes a profitable text for discussions of Bach's inventiveness and insight. Besides these matters, the dances afford glimpses of polyphonic thought, which may lead naturally to the invention where the composer is freed from square-cut dance models and where he is taking satisfaction in the problems which his musical material presents.

This, obviously, is our first intrinsically musical problem. What the composer does with his material is, of course, a main concern of any study of music. It is, in its largest aspect, a question of form. I consciously avoid entering the debate about form and content, just now: I have said, merely, that the study of the artist's way of working and his treatment of his materials is "a main concern," not "the main concern" of the student, and by this moderation I hope to avoid controversy. Secretly, it must be confessed, I am more than half convinced that an

understanding of form (in the sense here intended) is all that one can hope to communicate to students. "Some things must be left to God." Certainly the ways in which musical thought is expressed are so important a part of any music study that they must sooner or later be attacked—preferably sooner. The inventions, then, though their melodic substance may seem dry, furnish matter for elucidation and discussion that has profitable bearing on future study.

Then the preludes — preferably, for beginners, the familiar ones in C major ("Well-Tempered Clavichord," Book 1), C minor, C sharp minor, B flat major. Here are new problems in treatment, in elaboration of details, in contrast, and in ingenuity of invention. A composition, like any other work of art, is a unit, a single impression developed and expanded. The preludes of Bach are admirable examples of that economy of means and that close-knit unity which distinguish great art. They are also richly varied in content and, indeed, form a quite comprehensive literature in themselves. From the preludes of the "Well-Tempered Clavichord" it is but a step to the longer fantasies and toccatas. All this material opens the way to fruitful discussions of the contemporary musical fashions of which it is representative.

We arrive, by this route, at some familiarity with Bach's type of melody and at the ways in which he presents it. Some of the groundwork of the fugue is laid. I have no intention of repeating here what was

said in the previous chapter where the study of the fugue was looked into. I have wished, in this place, to set in a possible order the works by which the approach to the fugue may be made logical and — so far as may be — simple. Besides the fugues, some of which must, of course, be carefully studied, at least one of the choral preludes deserves study.

Add to this outline some of the chorales and the irreducible minimum is probably reached though one is unhappy to have done nothing with the B minor mass or the cantatas or the St. Matthew Passion. We have not heard a note of Bach's music for the solo voice: we have not even mentioned "My Heart Ever Faithful." A student, however, gone as far as our outline takes us, without these last-mentioned possibilities, is provided with hints, if no more, of what he will encounter wherever he may come upon Bach. His studies may go no farther, still he has the essential facts of Bach's style. Or he may go as far as there is to go and he will be constantly developing his sense of one or another of these essential facts. This list, be it remembered, is *minimum*. If the means and the time are available for multiplying examples of any of these types, or for excursions into the choral or violin or organ literature, so much the better. But somewhere there must be a minimum below which the study of Bach may not fall. My outline is a suggestion of such a minimum.

For Handel I believe the list may wisely be made much shorter. Handel is not so difficult to under-

stand as Bach, nor is it so important that he be understood. Moreover, if one understands Bach, Handel is simple. The differences in the gifts and purposes of the two men may be realized after a comparison of a few works of each. And since it is Handel of the oratorios that has survived, the minimum of essential study of Handel may be reduced to little more than some parts of the "Messiah." The introduction and the "Pastoral Symphony" of the "Messiah" are fairly representative of Handel's instrumental style. The opening recitative and the sprightly air which follows, besides belonging in the list of pieces every musician should know, are nicely suited to illustrate Handel's thorough-going absorption in secular melody even when setting religious words. "One must remember that Handel had nothing of the religious temperament, that in temperament he was wholly secular, that he was an eighteenth century pagan" (Runciman: Old Scores and New Readings, p. 67.) A hearing of "The Daughter of Jerusalem" and "The Trumpet Shall Sound" will substantiate Mr. Runciman's criticism, a criticism that will hardly be shaken by an acquaintance with "He Shall Feed His Flock" and "He Was Despised," for all that these latter songs show Handel in a tender mood. They are object lessons in certain types of opera songs of Handel's period. The choruses, if one is fortunate enough to be able to have them performed, will establish some sense of Handel's power in choral writing — and provide illuminating contrast with Bach's cho-

ruses. Perhaps this is a good moment to spread the information to students about the source and original text of the ubiquitous "Largo" and to do as much for the setting of the "Dead March" of solemn memory.

The clarity and precision and the folk quality of Haydn's G major (Military) symphony incline me to feel that if but one work of Haydn were to be chosen it should be this symphony. It is hardly moral, of course, to let students through our hands without having them hear the "Surprise" symphony. These two works are perhaps the irreducible minimum, though one would like to crowd into the quota one or two piano sonatas, a string quartet, some passages from the "Creation" or the "Seasons" and at least one song, "My Mother Bids Me Bind My Hair." With so much material there is solid substance in hand for discussions of musical classicism and for an appreciation of the changes in artistic conceptions and in workmanship which overtook music as it passed from Bach to his successors.

"That most perfect of created things in music, or out of it, the G minor symphony of Mozart" would certainly be the one work of Mozart, if but one were to be chosen. So fluid, so plastic, so unselfconscious in its thousand ingenious turns of thought, the G minor symphony is a treasure to be cherished in the memory, and — to return to the academic tone — very instructive. Compare it with either of the Haydn symphonies suggested above, and the differ-

ences in the genius of the two men must be obvious to the tyro. Then there is the "Jupiter" symphony, the A major piano sonata, the C minor "Fantasia and Sonata," the overture to the "Magic Flute," "Das Veilchen," any one of the quartets. . . . This is far too long a list for most music courses. I return to the G minor symphony; the minimum might, under pressure, be reduced to this one work.

The case of Beethoven is as difficult as that of Bach when one attempts to set a minimum of essential works for study. From one point of view it is even more difficult, since Beethoven furnishes a much larger part of current concert experience than Bach. One probably hears Beethoven ten times to one hearing of Bach in the modern concert-room. Not to know a fairly large number of Beethoven's works is to be musically illiterate, whereas lack of acquaintance with Bach may be simple misfortune. The group of Beethoven's works that will inevitably come to the attention, if one is a concert-goer, surely includes at least two piano sonatas, the C sharp minor sonata, Op. 27 No. 2, familiarly known as the "Moonlight Sonata," and the F minor, Op. 57, known as the "Appassionata." (In some seasons the pianists compel us to add the "Waldstein" to this list). Of course, one does not want to stop here. Surely the five-foot shelf must make a place for the "Pathétique," another of those pieces which "every child should know." Then there is the Fifth symphony of which no musically informed person may

be ignorant, and somehow room must be found for the "Eroica" and the Eighth symphonies if the many-sidedness of Beethoven's nature is to be apprehended. Why not the sixth and seventh, the fourth, ninth, first, and second? It is ungrateful business trying to stop short of them all. Two sonatas, and two symphonies are a minimum. If a quartet were added, a violin sonata, a piano concerto, some of the piano variations, we should have, in this one composer, enough material for an entire course, which would be very profitable, but we must not forget that we are trying to deal in possible probabilities.

For Berlioz, the "Roman Carnival," the two familiar excerpts from the "Damnation of Faust," and a part, at least, of the Fantastic Symphony are enough to indicate the trend of his mind and his obvious weaknesses. His strength, alas, cannot be studied apart from orchestral performances.

Weber may be reduced to one or two piano pieces, some parts of the "Freischütz," and, perhaps, the overture to "Euyranthe." They are characteristic of the man and indicate which way the musical wind was blowing in his day.

But Schubert, obviously, deserves more attention. The "Unfinished" symphony falls always upon receptive ears. The F minor Moment Musicale, the C minor Impromptu (Op. 90) and the Impromptu in G flat, a group of songs, which must include the "Erlkönig," the "Haidenröslein," "Hark, hark, the Lark," and, if fortune permits, the D minor quartet.

This is little enough, but not too little to hint at what is to be found in the length and breadth of Schubert's whole work.

Schumann, like Schubert, Chopin, and Beethoven, has contributed much to our common fund of familiar music. The "Träumerei" is almost universally familiar, as was "The Two Grenadiers" until the recent war put an end to the glory of Kaisers. It might be well, because of its familiarity, to begin with the "Träumerei" in its setting among the other pieces of the "Kinderscenen." Almost any of the piano pieces are profitable for study, but the "Papillons" and the "Carnaval" deserve to be considered because of their obvious fertility in materials for discussion of the programistic turn of mind and because they are, at the same time, so thoroughly characteristic of Schumann's hearty vigor and melodic resourcefulness. The B flat symphony will show the same traits on a larger scale. Some songs must be included in our minimum list; "Widmung," "Er der Herrlichster," "Mainacht," "Der Lindenbaum" are among those songs which a student is apt to encounter in the concert-room (if he is lucky!). They furnish fruitful opportunities for considerations of many of the problems of song-writing and of good and bad usage in songs. Let them be compared, once they are familiar, with certain of the unutterably stupid modern songs which deface many of the song recitals one hears, and the moral quite spontaneously adorns the tale.

Huneker has given us a valuable scheme upon which to build a short study of Chopin.[1] The "Greater" and the "Lesser" Chopin are easily apprehended by a comparison of the E flat Nocturne with the one in C minor, or of the D flat Waltz with its companion in C sharp minor. There must surely be a moment spent on the familiar funeral march, and a place made for some of the Etudes and Préludes. These are pointed illustrations of Chopin's pianistic gifts and his luxuriating melancholy. Then, one of the really great works, like the G minor Ballade, the Fantasy, the C sharp minor Scherzo will serve to show the man at work with stronger materials and on a larger framework.

Mendelssohn needs less attention than some of the foregoing composers. The overture to "A Midsummer Night's Dream" and a few "Songs without Words" will establish the main facts and furnish typical evidence of Mendelssohn's habits. He deserves to have at least one of his longer works heard, for example, the E minor Prelude and Fugue — one of the finest of his works.

I suppose no one's education is complete if he does not know Liszt's "Liebestraum." If for no other reason than to show the essential tawdriness of much of Liszt's work the "Liebestraum" must have a place in our minimum. But some of the Schubert and Wagner transcriptions, a rhapsody and "Les Préludes"

[1]Huneker, *Mezzotints in Modern Music*, Chapter IV. Also, *The Greater Chopin*, edited by Huneker, in Oliver Ditson's *The Musicians' Library*.

will serve to introduce a student to some of the best and a little of the worst of Liszt.

Wagner, of course, suggests, at once, the "Tannhäuser" overture, and it is a good work for a beginning. Its picturesque theatricalism opens the way to works in which this quality is more subtly expressed. The overture to "Lohengrin," for instance, with greater economy and less bombast, acquaints one with Wagner's characteristic thought and method. At least one section from a later work, such, for example, as "Erda's Warning" from the "Rheingold," or Wotan's apostrophe to Walhalla at the end of the same work, if analyzed thoroughly for their motives and the uses made of them, will furnish a key to any further study of Wagner that may be undertaken. The overtures to "Tristan" and to the "Meistersinger," and because of its familiarity, the "Prize Song," complete a fairly generous minimum list.

If the study of Brahms is begun with an easily understandable piece like the Intermezzo in E flat, Op. 117, "Schlaf' wohl, mein Kind," a work not only fairly simple, but also fairly characteristic in some of its details, there is less danger of discouraging the student than were he faced at the outset with a more abstruse work like the Intermezzo in E flat minor, Op. 118. Others of the Intermezzi, such as the A major, Op. 118, the F major of the same opus, and the G minor Ballade will provide the substance for an acquaintance with much that is greatest in Brahms' character and work. The D major symphony, if a

longer work may be studied, is to be considered because of the comparative ease with which its melodic content is understood and because of the interest its skillful workmanship provokes. We can hardly omit the songs altogether. The "Wiegenlied" is almost popular. The "Sapphic Ode" appears frequently on concert programs as does the "Vergebliches Ständchen." The chamber works hardly belong in a minimum list, though there is good reason for feeling that if one does not know the C minor trio, the A major piano quartet, and the "Horn" trio he knows nothing about Brahms. Shall we reserve these for graduate study?

César Franck, Debussy, Strauss, Elgar, d'Indy, Verdi, Puccini, Mascagni, Ravel, Milhaud, Stravinsky, Malipiero, Cassela, not to mention Grieg, Tschaikowsky, Dvořák, Smetana — the list may be extended ad libitum — these, with great restraint and a will to economize, are left out of the irreducible minimum. As it stands, our minimum already is staggering. Can it all be taught in any one course? Shall we not have to subtract, rather than add? Or shall we slight, even more than this list proposes, some of the men we undertake to study?

I want to summarize what I have suggested in order that the whole substance of the minimum musical education which I propose may be surveyed and that we may the more easily see where possible cancellations or additions should be made.

Bach: Bourrée in G major (Cello sonata)
Gavotte in G minor (English Suite, No. III)
Gavotte in G minor (French Suite, No. V)
French Suite No. VI
Invention in two parts in F major (No. 8)
Invention in two parts in D major (No. 4)
Preludes and Fugues from the "Well-Tempered Clavichord," Vol. 1, Nos. 1, 2, 5, 16
Chorales
Chorale prelude, "Wachet auf"
Air for G string

Handel: "The Messiah" (in part)
The Largo
The Dead March

Haydn: The G major symphony

Mozart: The G minor symphony
The A major piano sonata

Beethoven: Piano sonatas, Op. 27, No. 2; Op. 57, Op. 13
Symphonies, Nos. 5 and 3.

Berlioz: Roman Carnival
Dances from the "Damnation of Faust"
Fantastic Symphony (in part)

Weber: Overture to "Euyranthe"

Schubert: "Unfinished" symphony
F minor Moment Musicale
C minor Impromptu
G flat Impromptu
"Erlkönig," "Haidenröslein," "Hark, hark, the Lark"

Schumann: Scenes from Childhood
Papillons or Carnaval
Symphony in B flat
"Widmung," "Mainacht," "Der Lindenbaum"
"Er der Herrlichster von Allen"

Chopin: Nocturnes in E flat and C minor
Waltzes in D flat and C sharp minor
Preludes, Nos. 1, 3, 6, 7, 8, 13, 15, 17, 20, 21, 24
Etudes, Op. 10, Nos. 3, 5, 8, 11, 12; Op. 25, Nos. 1, 2, 3, 6, 7, 9
Ballade in G minor, or Fantasy, or Scherzo in C sharp minor

Mendelssohn: Overture to "A Midsummer Night's Dream"
Songs without Words, Nos. 3, 4, 6, 9, 14, 30, 34

Liszt: Liebestraum
Transcriptions of "Hark, hark, the Lark," "Du bist die Ruh," "Liebestod"
Rhapsody, No. 2 or No. 12
Les Préludes

Wagner: "Tannhäuser" overture
"Lohengrin" overture
"Meistersinger" overture
Erda's Warning
Prize Song

Brahms: Intermezzi in E flat, Op. 117 and in A major, Op. 118
Ballade in G minor

I clearly see that there is room for objection to this list at almost every turn. But, I fancy, the upshot of every objection will be in the way of adding rather than of subtracting from the list as a whole. Whatever list seems acceptable, it is abundantly evident that this task of a minimum musical education is not a small one. I cannot, however, see that any scheme of education which sets out to do more than equip students with ready-made catch phrases and secondhand opinions about music, that really proposes to help students to an acquaintance with what is significant in the art, and to prepare them for intelligent exploring of the vast treasures of its literature — I cannot see how any musical education that may be seriously considered as a branch of academic culture can do less than what is here suggested. The task that I have undertaken, of specifying examples, is relatively unimportant. It doesn't greatly matter whether these particular examples or others are used, at least in many cases. What does matter is that our project for musical education, particularly in colleges, should have a definite objective, and that that objective be attainable under the fixed conditions of academic routine. Such an objective resolves itself into a selected body of musical literature which shall be, if nothing more, an irreducible minimum of what may be accepted as musical culture.

THE COLLEGE AND THE CONCERT ROOM

VII

PEOPLE may go to concerts for all sorts of reasons and only an arrant meddler will try to persuade them to any one reason. Some people go — or refrain from going — because of fashion, others go to quiet their curiosity about notable personalities. Some like a violin, others a voice, some, even, the harp. The concourse of sweet sounds is sufficient reward for some listeners — "vague sensations, relieved by nervous thrills" — pure sense impressions, not unlike fingering silks or jade or tasting teas. A goodly number of concert-goers like to weep or laugh, or to see visions and dream dreams of things only remotely connected with music. These are the emotional adolescents, deliciously oblivious to all values except their own feelings.

And there are others who find music — any music, folk song, jazz tune, symphony, opera — so arresting an impact of the outer upon their inner world that they quite forget about themselves in their desire to explore and understand just what this thing is that challenges them. The sensuous, the emotional, the intellectual, these three. . . Like charity, the intellectual in music, if it be the greatest of the three (as Mr. Hadow contends in the first volume

of his *Studies in Modern Music)* is so, because, at its best, it comprehends and works in company with its fellows. Charity without faith or hope would, I am sure, be a barren ritual. Intellect without sense or feeling is — simply unthinkable.

Much time is wasted in laboring with those who are so content with what they have that they prefer not to risk it in reaching for something else. "Leave thou thy sister at her prayers" is advice which should be considered carefully by those who strive to instill in others a critical understanding of art, unless there is opportunity to see the whole matter through to its end. Intelligent judgment, a sense of values, discrimination are won only after a thorough-going discipline. It isn't done in a moment, and in the process the joy in sense impression and in emotional unreserve will undergo severe disturbance. There is a middle state between a pure sense-impression pleasure in music and a critical one that is so painful that it should give pause to those who might otherwise enter lightly and unadvisedly into the teaching of music.

But if the step is taken, and one is committed to the teaching of music critically, as in a college, there is no other course possible but to see to it that the students know what they hear. So long as they are students they must use their minds. The apprehension, sometimes expressed, that thinking about artistic experiences and examining the objective sources of such experience will destroy fine feeling and

kill enthusiasm arises from chimera. "Tous comprendre, c'est tous pardonner," may well be paraphrased into "tous aimer." It must be first demonstrated that those who are alleged to have lost their fine frenzy through intelligent study had, originally, any such frenzy to lose. It may, on the other hand, be demonstrated from the records of any illuminating teacher that insight and enthusiasm grow with knowledge — not always, certainly, but often enough to make good the rule.

The business of giving musical education is so old that one may well be surprised that its objectives should be so vague and undefined. The company of those who teach and study music — in the United States, alone, a very considerable army — appears to have but little thought for the larger ends and the common purposes of its labors. For the most part its efforts are spent — and rightly — in communicating and acquiring a technic. This is natural, logical, and desirable, since music, to be music, must be performed, and haply, the music-making machines, however ingeniously designed to imitate real performance, will always be lacking in the magnetism which only a real presence can lend to music. Some of the effort of musical education also goes into the study of musical theory, chiefly as a preventive against unintelligent performance; parrot-like repetition of the teacher's model is less frequent among such students as have glimpses of the underlying principles of musical utterance. This, too, is wholly

desirable, for if we have performers, they can hardly be too aware of the significance of what they are doing. But all this major part of educational labor in music, directed at performance, fails in a vast number of instances of its objective. It does not produce performers. A little inquiry among those who teach and study will reveal the all-too-frequent barrenness of the results. The teachers — many of whom cannot, themselves, perform acceptably — admit that few, if any, of their students make real headway and the students, especially those who have passed the hopeful years, rarely have anything to show for their pains. There are, of course, reasons enough for this situation; teachers are not morally bound to refuse instruction to all such as appear to get no profit from them, nor are students to be blamed because they set themselves, in good faith, a task too difficult. But neither teachers nor students can be wholly happy with these results, even though they may be inured to them. The story repeats itself from one generation to the next, ad infinitum.

Meanwhile, lying within reach of any one who will give them time and effort, there are results discernable, definite, desirable, which may be accomplished permanently. These results, defined simply, are no more than quickened musical intelligence. Without such quickening no *musical* performance is adequate, with it no music study is barren. Such a quickening is aimed at, indirectly, in all competent study; it is to be added to, not necessarily substi-

tuted for, the acquisition of a technic. But what, in detail, does this mean? Primarily, it means an ear that hears and an ear that remembers. Isn't that the final goal of all music study, whether one performs or not? Apparently it is often forgotten; "relicto aurium judico" — disregarding the evidence of the ear — is a tenet which seems faithfully to be followed in much music study. Or, perhaps the evidence is misleading which inclines one to believe that it is only the exceptional music student who can distinguish one musical style from another, or can follow a sustained composition intelligently, or who has an acquaintance with music outside the small repertory of his own powers, or has any sense of musical worth and worthlessness. These are qualities of musical intelligence, in the main, discernible as are natural phenomena, definite as scientific data, and desirable in any kind of musical education whatever. Moreover, they are communicable, and once attained, they are permanent possessions of the mind.

This is not a revolutionary or debatable proposal. Any one with an ounce of musical wisdom recognizes that the greatest good that can come of a large part of musical training is an enrichment of experience. The effort to teach music has, as its chief motive — apart from the inevitable commercial urge — a desire to share an experience. A canvass of teachers, by and large, would confirm what must be already obvious, that the main satisfaction in teaching is the possibility of awakening intelligent enthusi-

asm. But, alas, a very large part of our teaching fails of this end, and one of the reasons of this failure is the meagerness of musical experience which our teaching may provide. Only the genius survives the usual routine of "music lessons." In general such "lessons" have no other incentive than personal accomplishment, and no vision beyond an acceptable repertory. All this is self-centered and sterile. Music is greater than any individual—however eminent —who performs it, and its treasures are not to be exhausted by even the most extensive repertory.

But, though elsewhere it may be justifiable, this exclusive attention to individual accomplishment in playing and singing is wholly indefensible in a college. Undertaking to set music before its students as a valuable heritage of our common life, the college may rightly concern itself only with an effort to make the heritage intelligible. Its effort will be very largely concerned with information, information of two kinds: one, about music; the other, of music. On the surface such a statement will seem to many to be pedantic, "academic" in the extreme. Such critics overlook the soundness of Hadow's doctrine[1] that "In music it is especially true, that admiration grows as knowledge grows," or Lavignac's elaboration of the same theme:[2] "One may, up to a certain point, love music without understanding it, and even without seeking to understand it. In this case it is

[1]W. H. Hadow, *Studies in Modern Music*, Vol. 2, p. 76.
[2]A. Lavignac, *Music and Musicians*, p. 380.

merely a gratification of the senses, a social diversion, essentially frivolous and superficial. But one cannot understand music without loving it." Knowledge and training our teaching may communicate; admiration and enthusiasm may then be safely left to take care of themselves, indeed, must be so left, for they cannot be taught.

The whole plan, however, for making available such musical information as shall engender admiration, falls to the ground unless music itself, much music and of many sorts, is provided for study. We cannot be always studying about music; we must study music itself, and to this end the concert-room is drawn into the college as an integral part of its provisions for intelligent training. But, as will immediately be seen, the college has a particular business in these concerts which demands that they be chosen and ordered upon some coherent plan. It must seem an almost inalienable right of music students that they be provided an opportunity to hear and study much that represents the great achievements in the art. There are many reasons, financial, political, social, why the average public concert must frequently be given over to trivialities and prettiness. Such concerts, however, represent no profit to the college. Were the college to depend upon the commercial theater for its dramatic studies it would find itself in no more unsatisfactory a position than confronts the teacher of the literature of music who must depend solely on the typical public concert for

his subject matter. In music, as in other subjects, an orderly sequence, a survey without serious gaps, a nicely adjusted series that will comprehend as many as possible of the outstanding developments — all these matters make for sound understanding. This is no more than the college endeavors to do with other subjects; it can properly do no less in music.

In a word, the college student of music deserves to hear as many kinds of music as possible and the best of each kind. There are, however, so many kinds of music and so much that is best in each kind that many seasons of concert-giving would hardly comprehend it all. Obviously the kinds of music that are of first importance and those which the student will be most likely to encounter in his later experience are the ones about which the student needs some sort of judgment. Resources and conditions vary greatly and they determine what may and may not be done, but there are certain types of concerts available almost everywhere and which open up a very considerable literature. The piano recital suggests itself immediately because of its easy accessibility and because of the importance of the rôle played by the piano in forming our common musical tastes. Solo singing is hardly less easily provided and only a little less influential in shaping our current ideas of music. The piano with the violin or violoncello, or the trio or quartet are not remote possibilities. Few colleges are without choirs and other choruses and in

some places there are opportunities to hear an occasional orchestral concert.

With the more readily available of these means of concert-giving the college may, if it will, furnish its students with substantial material for study. But it must never lose sight of its principal object, the music itself. It is relatively unimportant who sings or plays; it matters greatly what is sung or played. For it is musical understanding that the college is aiming to achieve, not the cultivation of a taste for notables. Austere and pedantic as this ideal may seem, it is the only logical one which the college may hold. Notables may safely be left to cultivate a public for themselves; music needs intelligent study.

Concerts are, of course, expensive and the public cannot be depended on to support the kind of concerts here in question. In consequence there is, inevitably, a need for special subsidy from the college. When the importance of well-performed materials, suited to the special purposes of systematic study, is realized, there will be no hesitation on the part of the college authorities in laying aside for this purpose an appropriation equal at least to a professorship. It may be considered as an addition to the teaching staff, without which the teachers themselves are seriously handicapped. In time it may reasonably be expected that a public larger than the one for whom these concerts are specifically provided will be attracted to them and so reduce the need for subsidy. Collective buying by several colleges would effect

economy and encourage the type of concert needed by the college. It must be kept in mind that stellar artists and organizations are not essential to this plan. There is no small number of competent singers, instrumentalists, chamber music organizations, and specialists in certain types of historically interesting music to be found on terms much lower than those asked by commercial managers. An opportunity to appear in colleges as a part of an educational scheme would, moreover, be an encouraging stimulus to many deserving, if obscure, artists.

But whatever its resources for concert-giving, the chief concern of the college is the character of the programs. The college concert-hall is an integral part of its educational resources, consequently haphazard planlessness and triviality are out of place, since they are a waste of opportunity and an injustice to the student. The means of developing an informed, experienced musical culture must not be thrown away. I have in mind constantly the student of music in the college for whom all the musical training which the college provides may, at its best, tend toward a soundly critical point of view. The large part of such study must, of necessity, take place in the lecture and classroom and consist of reading and "talk about music." But this reading and talk are of dubious value unless there is much music to be heard. This music the concert-hall may provide; the lecture-room and the classroom may supplement each other.

Once the music is provided, the classroom has its most stimulating opportunity; it is no longer obliged to deal solely with theory or inert facts. The music which is in prospect is living material. To know what they hear most students must hear what they know. An untrained, unprepared listener, as experience proves — the experience, indeed, of even seasoned critics — cannot profitably follow a sustained composition. Analysis, description, comparison, criticism are invaluable and they put the hearer in the way of possessing permanently the fruits of his experience in hearing. If this analytical process seems pedantic, pedantry must be risked in the effort to train the perceptions to grasp the best a concert has to give. On the theory of the greatest pleasure to the greatest number, if there were no other motive for such study, this alliance of classroom and concert-room is defensible, since it promotes a quickened sense of what may otherwise be vague, indefinite, characterless. The pleasure of contact with personalities is not destroyed, nor the response to sheer sensual beauty of tone, but to these is added the possibility of another kind of pleasure, an æsthetic pleasure. One frequently feels, in the concert-room, that whole symphonies go to waste as far as many listeners are concerned. This waste the college classroom may help to avoid.

To take a few instances. The piano recital is a much abused and often fruitlessly squandered opportunity, to be redeemed through the application of

the simple principle that the music played is of infinitely greater importance than the gifts of the player. To be sure, programs of piano recitals are less serious offenders against good taste than is the majority of vocal programs, but, taken by and large, there is in them much that is of little value to the student of limited opportunities. These programs degenerate too often, after a brave beginning, into showy trivialities. These have their place, certainly, but their place is a very small one in programs designed to acquaint students with the great literature of the piano. In the previous chapter I have tried to indicate the modest minimum of a beginning in musical culture—the least that a musically informed person may hope to accomplish in a college lifetime of four years. That outline contains enough works for the piano to furnish forth the programs of several piano recitals, and, in the main, works representative of the piano's best moments. Should the college determine to limit its recitalists to these compositions alone, its programs would be far from dull and, at the same time, they would help the student on his way toward musical literacy.

Once the program is chosen of works worth study, the business of the classroom is directed into an attempt to make the music of that program as vivid and intelligible as possible and toward those matters which are the common ground of critical understanding. This is a situation not unlike that which would confront a student of the drama were he to

have a single opportunity to hear a performance of a significant play, or would present itself to a student of painting who might view a great canvas for a brief season. Such students must be ready to know what is to be seen and heard, what its qualities are, where its significance lies. For one matter, there is the question of style. Bach cannot sound, pianistically, like Chopin, nor Mozart like Beethoven. Why? Here is a subject for investigation which cannot be ignored. Or the question of emotional content, governed so largely by fashion and individuality, a question which leads directly into the social and personal forces behind all art. But, antecedent to all other matters is, of course, a familiarity with the substance of the music itself, the themes, the workmanship, the form. These details, style, content, musical substance are permanent in a musical work beside which the talents of the performer are relatively unimportant. They are, moreover, details which make the groundwork of musical culture.

The song recital, since it is so generally accused of offending against cultivated musical taste, deserves careful scrutiny. In the first place, is the contention that such recitals offend, tenable? Why? Are the canons of taste to be explained and illustrated? Are good and bad usage demonstrable? Can banality be held up to view and contrasted with sincere originality? And the different genre of song, the aria, the lied, the art song (deplorable term), with their significant, or insignificant, uses of piano or

other accompaniment to sustain the sense of the text, are not all these things worth study?

Chamber concerts, orchestral concerts, choral concerts, all present particular matters which deserve looking into if the hearers are to listen intelligently. The person unaware of instrumental color or of choral grouping may be likened to the person who would be none the wiser should all paintings be reduced to black and white. This unawareness may usually be dispelled by a little well-considered effort. Every opportunity to hear concerts of orchestral or choral music is golden in its possibilities for just this quickened sense of awareness. Only, students must be ready to catch these fleeting colors, and this they can best do after study.

The music which students present in church or chapel or concert-room in their choirs and glee clubs and other organizations touches the body of the college more intimately than any other kind of musical activity. The students are themselves producing this music, they rehearse it, live with it, take satisfaction in performing it, and its least details become automatically fixed as parts of the students' permanent fund of musical taste and knowledge. Consequently, those who administer the musical affairs of a college can hardly fail to wish that the labors of these societies should be spent on something other than the stupid, sentimental, second-rate music which has so widely and so long been characteristic of college choir and glee club performances. There is no ques-

tion here of blighting youth's enthusiasm by pedantry, though the issue has often been stated thus; it is a question of good as opposed to bad taste and if young people are not to have some direction toward, or to come into contact with, good taste in college, where, in our American life, will they touch it? Indeed, it would be invigorating for them to learn at college that good taste is a thing worth fighting for, a lesson they will best learn if they observe their instructors engaged, when necessary, in such a fight.

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The college has a very particular business in the concert-room. It is presenting there works of art which have its approval. The standards and the caliber of the college are as definitely in evidence in its concert-room as in its classroom. If the college undertakes to give any instruction in music, that instruction culminates in the concert-room where music worthy of study is to be heard by students prepared to hear it. In such a purpose there is no danger of belittling the standards of education, of wasting academic resources, or of defrauding students of their right to know the best that the art of music has yielded.

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